First Edition 1930.
Second Edition 1935.
Third Edition 1944.
Fourth Edition 1955.

INTRODUCTION

General

Literature has been divided by Sanskrit rhetoricians into two classes—दृश्य that which can be seen, and श्रव्य that which can only be heard. The दृश्यकाव्य can be represented on the stage. It is also called a Rūpakam, so called because the Rūpa or character of the heroes is ascribed to the actors. Rūpakas are tenfold viz.,—Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Ḍima, Vyāyoga, Samavākāra, Vīthi, Aṅka and Īhāmṛga. The difference between these categories lies in the difference in the plot, the hero and the emotion. The following ślokas may be perused with advantage in this connection.

दृश्यश्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम् ।
दृश्यं तत्राभिनेयं तद्रूपारोपात्तु रूपकम् ॥
नाटकं सप्रकरणं भाणः प्रहसनं डिमः ।
व्यायोगसमवाकारौ वीथ्यङ्केहामृगा दश ॥
वस्तु नेता रसस्तेषां भेदकः.

Before dealing with the requirements of a Nāṭaka as conceived by Sanskrit rhetoricians, it will be necessary to say a few words about वस्तु, रस and नायक in general, in order to enable the reader to understand the full significance of those requirements.

Vastu or plot is of three kinds—प्रख्यात or renowned by tradition, उत्पाद्य or conceived by the poet, and मिश्र or partly traditional and partly conceived by the poet. Vide Daśarūpaka :—प्रख्यातोत्पाद्यमिश्रत्वभेदात्तत्त्रिविधं मतम्.

Rasas or emotions that are considered to be the soul of poetry are nine in number—शृङ्गार the erotic, हास्य the humorous, करुण the pathetic, रौद्र the furious, वीर the heroic, भयानक the frightful, बीभत्स the loathsome, अद्भुत the marvellous and शान्त the quietistic. Vide the following extract :—

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ॥

According to Bharata, the founder of Sanskrit dramaturgy, only the first eight Rasas are recognized to the exclusion of Śānta. The author of Daśarūpaka who follows in the wake of Bharata repudiates the Śānta rasa and holds that though Śānta has to be recognized in general poetry, it can have no place in a drama. सर्वथा नाटकादावभिनयात्मनि स्थायित्वमस्माभिः शमस्य निषिध्यते । तस्य समस्तव्यापारप्रविलयरूपस्य अभिनयायोगात् । Consistently with his theory, Dhanika says that the dominant emotion in Nāgānanda is दयावीर and not शान्त. Vide Preface to our edition of Nāgānanda. But the general trend of opinion among Alaṅkārikas is in favour of the ninefold classification of Rasa as stated above.

Rasa has been defined in Daśarūpaka as follows :—

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः ।
आनीयमानः स्वादुत्वं स्थायी भावो रसः स्मृतः ॥

Rasa consists of a स्थायिभाव or sentiment which is rendered delectable by the cumulative influence of विभावs, अनुभावs and व्यभिचारिभावs. The nine स्थायिभावs or sentiments which make up the said nine Rasas are enumerated in order as follows :—

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्साविस्मयशमाः स्थायिभावा नव क्रमात् ॥

They are—love, humour, grief, rage, valour, fear, disgust, wonder and tranquillity. रति or love is the basis of श्रृङ्गार. श्रृङ्गार or the erotic emotion is twofold—संभोग and विप्रलम्भ, love in union and love in separation. संभोगश्रृङ्गार has been defined thus :—

अनुकूलौ निषेवेते यत्रान्योन्यं विलासिनौ ।
दर्शनस्पर्शनादीनि स संभोगो मुदान्वितः ॥

By way of illustration Daśarūpaka cites the following two ślokas from Uttararāmacharita :—

किमपि किमपि मन्दं मन्दमासक्तियोगात्...Act I-27.
विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा...Act I-35.

विप्रलम्भश्रृङ्गार is sub-divided into four classes—अयोग, मान, प्रवास and करुण. अयोग represents the separated stage of loving couples before union, and the other three kinds of विप्रलम्भ take place after their union. मान represents a separation due to love-quarrels. प्रवास is separation due to exile, of which the whole of

Meghasandeśa is a monumental example. करुणविप्रलम्भ refers to the separation of lovers one of whom departs from life provided they join later on. The story of Puṇḍarīka and Mahāśvetā in Kādambarī is an example of this kind of विप्रलम्भ. It has been defined as follows :—

यूनोरेकतरस्मिन् गतवति लोकान्तरं पुनर्लभ्ये ।
विमनायते यदैकस्तदा भवेत्करुणविप्रलम्भाख्यः ॥

This differs from करुणरस inasmuch as the स्थायिभाव here is रति or the mutual love leading to a re-union, whereas in Karuṇa शोक or grief is the स्थायिभाव, and there is no re-union. The distinction has been pointed out in Sāhityadarpaṇa as follows :—

शोकः स्थायितया भिन्नो विप्रलम्भादयं रसः ।
विप्रलम्भे रतिः स्थायी पुनः संभोगहेतुकः ॥

वीररस or the heroic emotion has been treated under three heads—धर्मवीर as in the case of Yudhishṭhira, युद्धवीर as of Rāma in Mahāvīracharita and दयावीर as of Jīmūtavāhana in Nāgānanda.

Heroes in general are considered to belong to four different types—धीरोदात्त, धीरोद्धत, धीरललित and धीरशान्त. Valour, magnanimity, strength of character, resoluteness and all other rare virtues are the characteristics of a Dhīrodātta. Rāma, Jīmūtavāhana and the like are examples of this type. Haughtiness due to strength and valour, love of power, self-glorification, emulation, greed and the like are characteristics of the Dhīroddhata. Paraśu-

rāma, Bhīmasena, Rāvaṇa and others fall under this category. Free from care, addicted to fine arts and love and easy-going is the Dhīralalita, of whom Vatsarāja, the hero of Ratnāvalī, is a typical example. Dhīraśānta is an average hero possessed of humility, sweetness, liberality and other good qualites, ordinarily a Brahmin, like Mādhava in Mālatīmādhava. Vide Daśarūpaka:—

महासत्त्वोऽतिगम्भीरः क्षमावानविकत्थनः ।
स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥
दर्पमात्सर्यभूयिष्ठो मायाच्छद्मपरायणः ।
धीरोद्धतस्त्वहंकारी चलश्चण्डो विकत्थनः ॥
निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः ।
सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः ॥

As to what are सामान्यगुणs which every hero should possess, Daśarūpaka says—

नेता विनीतो मधुरस्त्यागी दक्षः प्रियंवदः ।
रक्तलोकः शुचिर्वाग्मी रूढवंशः स्थिरो युवा ॥
बुद्ध्युत्साहस्मृतिप्रज्ञाकलामानसमन्वितः ।
शूरो दृढश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः ॥

Heroes for the purpose of love or शृङ्गारनायकs as they are called, are also classified under four heads—अनुकूल or one who is attached to one woman, दक्षिण or one who accords equal treatment to several wives, धृष्ट or one who makes bold to appear before a woman when his affections are centred elsewhere, and शठ or one who secretly commits an atrocious act of infidelity. The definitions of the

above four types of Nāyaka are given in the following śloka:—

एकायत्तोऽनुकूलः स्यात् तुल्योऽनेकत्र दक्षिणः ।
व्यक्ताङ्गा गतभीर्धृष्टः गूढविप्रियकृच्छठः ॥.

Rāma is an example of Anukūla Nāyaka. The following śloka of Uttararāmacharita is generally cited to illustrate an Anukūlanāyaka.

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु य-
द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।
कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं
भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्रार्थ्यते ॥ I—39.

Vatsarāja and Agnimitra are examples of Dakshiṇa-nāyaka. An idea of Dakshiṇanāyaka may be had from the following illustration in the Daśarūpaka—

स्नाता तिष्ठति कुन्तलेश्वरसुता वारोऽङ्गराजस्वसुः
द्यूते रात्रिरियं जिता कमलया देवी प्रसाद्याद्य च ।
इत्यन्तःपुरसुन्दरीः प्रति मया विज्ञाय विज्ञापिते
देवेनाप्रतिपत्तिमूढमनसा द्वित्राः स्थितं नाडिकाः ॥

The following verse from Mālavikāgnimitra has also been cited in Daśarūpaka to illustrate Dakshiṇa Nāyaka:—

उचितः प्रणयो वरं विहन्तुं बहवः खण्डनहेतवो हि दृष्टाः ।
उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि भावशून्यः ॥ III—3.

For Dhṛshṭa the following illustration is given there.

लाक्षालक्ष्म ललाटपट्टमभितः केयूरमुद्रा गले
वक्त्रे कज्जलकालिमा नयनयोस्ताम्बूलरागोऽपरः ।
दृष्ट्वा कोपविधायि मण्डनमिदं प्रातश्चिरं प्रेयसो
लीलातामरसोदरे मृगदृशः श्वासाः समाप्तिं गताः ॥

And for a Śaṭha, the following illustration is given from Amaruśataka :—

शठान्यस्याः काञ्चीमणिरणितमाकर्ण्य सहसा
यदाश्लिष्यन्नेव प्रशिथिलभुजग्रन्थिरभवः ।
तदेतत्क्वाचक्षे घृतमधुमयत्वद्बहुवचो-
विषेणाघूर्णन्ती किमपि न सखी मे गणयति ॥

Of these four types of heroes Agnimitra, the hero of this play, belongs to the Dakshiṇa type. Cf :—

दाक्षिण्यं नाम बिम्बोष्ठि वैम्बिकानां कुलव्रतम् ।
तन्मे दीर्घाक्षि ये प्राणास्ते त्वदाशानिबन्धनाः ॥ Act IV—14.

NĀNDĪ

Nāndī means the introductory benediction at the beginning of every play. Nāndī consists in homage paid to the Deity, Brahmins, kings or the like, coupled with an invocation for blessing. Sāhityadarpaṇa defines it as follows :—

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥

In popular parlance the word Nāndī is used to denote a preliminary ceremony for the propitiation of *manes*, generally performed on the eve of any auspicious religious function like Upanayana, marriage etc. The word Nāndī as applied to the benedictory verse at the beginning of a drama has been derived by the author of Nāṭyapradīpa thus :—

नन्दन्ति काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदाश्च सन्तः ।
यस्मादलं सज्जनसिन्धुहंसी तस्मादियं सा कथितेह नान्दी ॥

नन्दन्ति अस्यामिति, अस्या इति वा नान्दी. Etymologically Nāndī means that by which poets, musicians spectators or literary works are delighted or shine to advantage. The etymology of the word Nāndī can also be explained in a different way. नन्दी is the bull of Lord Śiva, and his back served as a stage formerly for the dance of Śiva, which displayed the twofold varieties of Tāṇḍava and Lāsya. Since the back of Nandin served as a stage, the worship offered with a view to entry on the stage is called Nāndī.

नन्दी वृषः कोऽपि महेश्वरस्य रङ्गत्वमादौ किल खे जगाम ।
तद्रङ्गमुद्दिश्य कृतां तु पूजां नान्दीति तां नाट्यविदो वदन्ति ॥

Nāndī really means the Pūrvaraṅga ceremony i.e., the initial worship offered with a view to a successful staging of the play. But it has come to be used to denote the benedictory verses composed by the poet himself, and it is in this significance that it is used in the majority of plays including Mālavikāgnimitra.

One of the essential requisites of a Nāndī śloka according to rhetoricians is that it should contain a brief indication of the plot of the play.

अर्थतः शब्दतो वापि मनाक्काव्यार्थसूचनम् ।

In accordance with this rule the commentator Rāma Pisharodi points out certain indications of the plot of the drama in the Nāndī śloka of this play—एकैश्वर्ये etc.

Firstly, there is in general an indication of a hero with a unique sovereignty. By the first pāda is suggested that the hero is at liberty to satisfy his love, but does not choose to do so of his own accord. The reference is to the unwillingness of Agnimitra to take the hand of Mālavikā without the concurrence of Dhāriṇī. By the second foot it is indicated that the hero, though he remains in the midst of his harem, does not find there his centre of affections. The third pāda suggests the assistance of a powerful ministry, heroic deeds as the conquest of the king of Vidarbha and magnanimous acts like the rescue of Mādhavasena. It also suggests that the hero does not care much for his kingship, being much engrossed in his love for the heroine. And by the fourth pāda is suggested the removal of the impediment that stands in the way of a happy wedlock between the hero and the heroine.

SŪTRADHĀRA

सूत्रधारः means the Stage-Manager. सूत्रं (प्रयोगानुष्ठानं) धारयतीति सूत्रधारः One who holds the conduct of the stage. This etymology is supported by the following authority :—

नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ॥

Mātṛguptāchārya gives the following elaborate definition of Sūtradhāra:—

चतुरातोद्यनिष्णातोऽनेकभूषासमावृतः ।
नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थतत्त्ववित् ॥
नानागतिप्रचारज्ञो रसभावविशारदः ।
नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ॥
छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः ।
तत्तद्गीतानुगलयकलातालावधारणः ॥
अवधाय प्रयोक्ता च योक्तॄणामुपदेशकः ।
एवं गुणगणोपेतः सूत्रधारोऽभिधीयते ॥

The qualities required of a Sūtradhāra in the above definition are too many that it leads us to suppose that it refers to an ideal Sūtradhāra and not to all Sūtradhāras.

In this play as in most others, the Sūtradhāra enters upon the stage after the pronouncement of the benedictory stanza. He may be called the Sthāpaka or Sthāpanā Sūtradhāra, because he introduces the play to the audience, and as such he can be deemed to establish the foundation of the drama.

स च काव्यार्थस्थापनात् सूचनात्स्थापकः ।

He is different from Nāndī Sūtradhāra whose duty it is to perform the Pūrvaraṅga.

पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते ।
प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ॥
सूचयेद्वस्तु बीजं वा मुखं पात्रमथापि वा ॥

As to which of the two Sūtradhāras should pronounce the opening benedictory stanzas or the so-called Nāndī ślokas, there is a division in practice. In those plays where the entry of the Sūtradhāra is directed after the Nāndī ślokas, the Nāndī Sūtradhāra repeats the Nāndī ślokas, and the Sthāpanā Sūtradhāra conducts the Prelude. But in those plays where the entry of the Sūtradhāra is placed prior to the benedictory verses, the Sthāpanā Sūtradhāra himself pronounces the Nāndī ślokas and in continuation conducts the Prelude. This practice is comparatively very restricted and obtains in Śaktibhadra's Āścharyachūḍāmaṇi and in all the thirteen plays ascribed to the authorship of Bhāsa by the editor of the Trivandrum Sanskrit Series.

It may be observed that the author of Sāhityadarpaṇa states that in Vikramorvaśīya several manuscripts place the entry of Sūtradhāra before the Nāndī śloka and that the reading there adopted is the more appropriate of the two. Vide the following extract from Sāhityadarpaṇa:—

उक्तं च— 'रङ्गद्वारमारभ्य कविः कुर्यात्—' इत्यादि । अत एव प्राक्तनपुस्तकेषु 'नान्द्यन्ते सूत्रधारः' इत्यनन्तरमेव 'वेदान्तेषु—' इत्यादि-श्लोकलिखनं दृश्यते । यच्च पश्चात् 'नान्द्यन्ते सूत्रधारः' इति लिखनं तस्या-

यमभिप्रायः—नान्द्यन्ते सूत्रधार इदं प्रयोजितवान्, इतः प्रभृति मया नाटकमुपादीयत इति कवेरभिप्रायः सूचित इति ।

In the edition of Bhavabhūti's Uttararāmacharita in the Sri Balamanorama Series, the entry of the Sūtradhāra is placed before the Nāndī śloka, and it is supported by the high authority of the commentator Nārāyaṇa.

प्रस्तावना or the Prologue.

स्थापना, प्रस्तावना and आमुखं are synonyms. In the Prastāvanā, the stage-director is expected to converse wittily with the actress or an assistant actor or a clown for the purpose of introducing the play to the spectators.

सूत्रधारो नटीं ब्रूते मारिषं वा विदूषकम् ।
स्वकार्यप्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् ॥ प्रस्तावना वा—

And this introduction of the play to the audience can take place in any one of the three methods:—प्रयोगातिशय, कथोद्घात and प्रवृत्तक. Whenever a Sūtradhāra introduces the play by comparing himself with some character whose immediate entry is referred to by means of words like एषोऽयं, the method adopted is said to be प्रयोगातिशय. Vide Daśarūpaka:—

एषोऽयमित्युपक्षेपात्सूत्रधारप्रयोगतः ।
पात्रप्रवेशो यत्रैष प्रयोगातिशयो मतः ॥

This method is resorted to in Śākuntala by the following simile:—

तवास्मि गीतरागेण हारिणा प्रसभं हृत: ।
एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥,

in Mālavikāgnimitra thus—

शिरसा प्रथमगृहीतामाज्ञामिच्छामि परिषद: कर्तुम् ।
देव्या इव धारिण्याः सेवादक्ष: **परिजनोऽयम्** ॥

and in Nāgānanda thus—

पित्रोर्विधातुं शुश्रूषां त्यक्त्वैश्वर्यं क्रमागतम् ।
वनं याम्यहमप्येष **यथा जीमूतवाहनः** ॥.

The method of introducing the play known as कथोद्घात is deemed to be resorted to when the Sūtradhāra uses words which are affirmed, repeated or reproduced in sense, first behind the scenes, and then after entering the stage, by the character that enters first.

स्वेतिवृत्तसमं वाक्यमर्थं वा यत्र सूत्रिण: ।
गृहीत्वा प्रविशेत्पात्रं कथोद्घातो द्विधैव स: ॥

In Ratnāvalī, the actor playing the part of Yaugandharāyaṇa first affirms the words of the Sūtradhāra by saying एवमेतत् कः संदेहः and immediately enters the stage, repeating the words of the Sūtradhāra—द्वीपादन्यस्मात् etc. In Veṇīsaṁhāra, the words of the Sūtradhāra are not actually repeated, but they are reproduced in purport by Bhīmasena who enters first.

सूत्रधार:—निर्वाणवैरदहना: प्रशमादरीणां
नन्दन्तु पाण्डुतनया: सह माधवेन ।
रक्तप्रसाधितभुव: क्षतविग्रहाश्च
स्वस्था भवन्तु कुरुराजसुता: सभृत्या: ॥

(नेपथ्ये । साधिक्षेपम् ।)

आः दुरात्मन् वृथामङ्गलपाठक शैलूषापशद,

लाक्षागृहानलविषान्नसभाप्रवेशैः प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।
आकृष्य पाण्डववधूपरिधानकेशान् स्वस्था भवन्तु मयि जीवति धार्तराष्ट्राः ॥

* * *

(ततः प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेनः ।)

भीमसेनः—आः दुरात्मन् वृथामङ्गलपाठक शैलूषापशद

(लाक्षागृहानल—इत्यादि पुनः पठति ।)

A third method of introducing the play goes by the name of प्रवृत्तक. It takes place when the Sūtradhāra describes a season in terms applicable to the character that first enters the stage. Vide the following extract from Daśarūpaka:—

कालसाम्यसमाक्षिप्तप्रवेशः स्यात्प्रवृत्तकम् ॥

प्रवृत्तकालसमानगुणवर्णनया सूचितपात्रप्रवेशः प्रवृत्तकम् ॥ यथा—

आसादितप्रकटनिर्मलचन्द्रहासः प्राप्तः शरत्समय एष विशुद्धकान्तः ।
उत्खाय गाढतमसं घनकालमुग्रं रामो दशास्यमिव संभृतबन्धुजीवः ॥

(ततः प्रविशति यथानिर्दिष्टो रामः ।)

VISHKAMBHA AND PRAVEŚAKA.

These are the two most popular of the five methods by which the Sūchya portion of the plot is indicated in a drama. The इतिवृत्त or the plot of a drama consists of two portions viz., सूच्य and असूच्य. The portions that can be actually represented on the stage go by the name of Asūchya. On the other

hand, a battle and other similar things which are prohibited to be acted on the stage, uninteresting incidents and incidents that cover an unusually long period can only be indicated, and these things fall within the scope of the Sūchya portion of the plot. The indication of a Sūchya plot is described by rhetoricians to take place in five ways. They are विष्कम्भ, प्रवेशक, चूलिका, अङ्कास्य and अङ्कावतार. Vide Pratāparudrīya :—

इतिवृत्तं सूच्यमसूच्यं चेति द्विविधम् । असूच्यमपि द्विविधं—दृश्यं श्राव्यं च । तत्र सूच्यस्य सूचनाक्रमः पञ्चविधः । तथोक्तं दशरूपके—'विष्कम्भचूलिकाङ्कास्यप्रवेशाङ्कावतारणैः' इति.

Vishkambha is that preliminary scene in any act of a drama in which one or more middle characters take part and which briefly indicates past or future incidents.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥

A Vishkambha is of two kinds—शुद्ध and मिश्र. In the Śuddhavishkambha, middle characters (मध्यपात्रs) alone take part, and the conversation is carried on only in Sanskrit; whereas, in Miśra, low characters (नीचपात्रs) also take part, and the Vishkambha consists of a mixed dialogue in Sanskrit and Prākṛt.

स द्विविधः—शुद्धः संकीर्णश्चेति । केवलसंस्कृतप्रायः शुद्धः, संस्कृतप्राकृतमिश्रितः संकीर्णः ॥

A Praveśaka is also similar to a Vishkambha in that it is intended for brevity and indicates past and future incidents. But there are certain salient points of difference between the two. In a Vishkambha, one or more Madhyapātras or middle characters take part, and Nīchapātras or low characters also can be introduced; whereas a Praveśaka consists exclusively of low characters. And consequently, a Vishkambha, if Śuddha, can be carried on entirely in Sanskrit, and, if Miśra, in a mixed dialogue of Sanskrit and Prākṛt, whereas a Praveśaka is carried on only in Prākṛt. A Vishkambha can be inserted at the beginning of any Act, but a Praveśaka can never be placed at the beginning of the first Act, perhaps because the exclusive introduction of low characters at the beginning is likely to detract from the dignity of the play and to impress the audience unfavourably.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
प्रवेशकस्तु नाद्येऽङ्के नीचपात्रप्रयोजितः ॥

Another method of suggesting the link between a prior and a later Act is by making some person or persons speak from behind the screen, and it goes by the name of Chūlikā. Sometimes, the characters at the end of a certain Act themselves indicate what follows in the next Act, and this method of suggestion is called Aṅkāsya. But where the later

Act is so connected with the previous that it seems almost a continuation of it except for the fact that the poet has divided the plot into two Acts, the method followed by the poet is described by rhetoricians as an Aṅkāvatāra. This is a residuary device, and in all beginnings of Acts where none of the other four exists, it is supposed that the poet has resorted to the Aṅkāvatāra.

अन्तर्यवनिकासंस्थैश्चूलिकार्थस्य सूचना ।
अङ्कान्तपात्रैरङ्कास्यमुत्तराङ्कार्थसूचना ॥
यत्र स्यादुत्तराङ्कार्थः पूर्वाङ्कार्थानुसंगतः ।
असूचिताङ्कपात्रं तदङ्कावतरणं मतम् ॥

In Mālavikāgnimitra we have a Vishkambha of the Miśra type at the commencement of the First Act and Praveśakas at the beginning of the Third and Fifth Acts. In the Vishkambha of the First Act, besides the two low characters—Bakulāvalikā and Kāumudikā, a middle character, Gaṇadāsa by name, takes part, and the conversation is carried on both in Sanskrit and Prākṛt. In other respects also this satisfies the definition of a Vishkambha. The story is briefly indicated of Queen Dhāriṇī coming into contact with Mālavikā who is entrusted to a music master for training in Nāṭya. Secondly, a ring bearing the seal of a serpent is referred to whose momentous significance will be disclosed as the plot develops. There is also an indication how

jealously Dhāriṇī guards Mālavikā from the king's sight. The story is also narrated how in spite of the best efforts of Dhāriṇī, the king comes to know of Mālavikā by means of a picture, whereby the love of the king for Mālavikā is faintly suggested. By introducing Gaṇadāsa who takes inordinate pride in his pupil, the future rupture between the two experts in the stage is forecast. There are similar other indications of past and future events which the reader can find out for himself from a close perusal of the Vishkambha. In contrast to this Vishkambha, the attention of the reader is drawn to the opening scenes in Act III. and Act V. There the opening scene is called a Praveśaka. In the third Act, two inferior characters, Samāhitikā and Madhukarikā take part, and the conversation is entirely in Prākṛt. Similarly at the beginning of the fifth Act, Madhukarikā and Sārasaka take part, and the conversation is entirely in Prākṛt.

As to the events indicated by the Praveśakas in the Third and Fifth Acts see notes at the beginning of the said Acts at Page 225 and Page 266 respectively.

Special

The works that are recognized as the genuine production of Kālidāsa, the greatest of Sanskrit poets and dramatists, are Raghuvaṁśa, Kumārasambhava, Meghasandeśa, Abhijñāna Śākuntala, Vikramorvaśīya and Mālavikāgnimitra, the first three being poems, and the last three dramas. With regard to the authorship of Ṛtusaṁhāra the preponderance of scholarly opinion is in favour of treating it also as Kālidāsa's genuine work.

The Date of Kālidāsa.

The most authoritative scholarly pronouncement on the date of Kālidāsa, the greatest of Sanskrit poets, is that of Mr. K. G. Sankar in his article in the Indian Historical Quarterly Vol I. No. 2. June 1925, pages 309 to 316, wherein he establishes that Kālidāsa was a protege of Vikrama Śakāri of 58 B. C. The view propounded therein has generally met with the approval of scholars since its publication. It has also come to light that the favourite theory of some of the western savants that Aśvaghosha served as a model for Kālidāsa has thoroughly failed to stand the test of searching scrutiny.

Judging from the evidence afforded by Mālavikāgnimitra about the date of the author, the

upper limit may be fixed as the reign of Agnimitra who is known to have ruled in 148 B. C. The words of the actor—वर्तमानस्य कवेः कालिदासस्य in the Prologue to that play and the Bharatavākya pronounced by the actor after having stripped himself of the role of the king—आशास्यमीतिविगमप्रभृति प्रजानां संपत्स्यते न खलु गोप्तरि नाग्निमित्रे suggest that Kālidāsa's play was intended to be acted during the reign of Agnimitra. Any contrary argument based upon the analogy of similar references to Chandragupta in Viśākhadatta's Mudrārākshasa cannot be accepted as conclusive; perhaps Viśākhadatta wrongly imitated Kālidāsa. But a good deal can be argued against the theory that Kālidāsa and Agnimitra were contemporaries. In any event it may be taken to have been fairly established that Kālidāsa can never be assigned to a date later than the first century B. C.

The Historical Background of the Play.

Agnimitra, the hero of this play, is a historical personage and belongs to the Śuṅga dynasty of rulers who came into power after the Māuryas as kings of Magadha. Chandragupta, the founder of the Māurya dynasty is historically known to have met Alexander in 326 B. C., and then founded the kingdom of Magadha which continued to be ruled over by the members of his dynasty down to Bṛhadratha, the last of the Māurya race, for a period of

137 years. In 189 B. C. the commander-in-chief Pushpamitra slew his master Bṛhadratha, usurped his throne and founded the Śuṅga dynasty. Soon after, Pushpamitra seems to have installed his son Agnimitra on the throne, himself preferring to continue to be called the commander-in-chief as may be evident from the letter of invitation sent by him to Agnimitra on the eve of his performance of the horse-sacrifice referred to in the Fifth Act of this play.

It is clear from the internal evidence afforded by this play that Agnimitra's sway extended as far as the northern bank of the river Narmadā, wherein he is described to have established his brother-in-law, commander Vīrasena, as his vassal in a fortress. The capital of Agnimitra is Vidiśā, corresponding to the modern Bhilsa in Central India. Vīrasena is also perhaps a true historical personage. He is said to have led an attack on behalf of Agnimitra against Yajñasena, the king of Vidarbha, who is also a historical character. Ultimately, the king of Vidarbha is vanquished, and his kingdom divided between him and his cousin Mādhavasena with the river Varadā corresponding to the modern Vārdha as their boundary from east to west in the middle. The son of Agnimitra was Prince Vasumitra who was engaged by his grandfather in the task of guarding the

sacrificial horse for the Aśvamedha sacrifice about to be performed. The prince successfully repels an attack of the Yavana troops and brings back the horse safely. whereupon Pushpamitra completes his sacrifice. The Māurya sachiva referred to in the play as having been imprisoned is perhaps the brother of Bṛhadratha. Mālavikā, the heroine of this play, must have been an historical person inasmuch as her matrimony with the king is made the ultimate goal of the plot in this play. The other two heroines, Dhāriṇī and Irāvatī, are also probably historical personages. Vāhatava, the minister of Agnimitra, and Sumati, the minister of Mādhavasena also might have been historical characters. The rest of the characters in the play are mostly fictitious.

The scene of operation in this play is confined to Central India. The river Narmadā can be inferred to be the southern boundary of Agnimitra's territory. The Vidarbha kingdom lay to the south of the Narmadā; and the river Varadā, a tributary of the river Godāvari, divided the Vidarbha kingdom into two halves which were allotted to Yajñasena and Mādhavasena. The river Sindhu on whose banks a fight took place beween Vasumitra and Yavanas about the sacrificial horse is identified with one of the tributaries of the river Jumna. Strictly speaking, there is no reason to differ from

the traditional theory that Sindhu is identical with the Indus.

The plot of the play affords us some glimpses of the state of society in Agnimitra's days. The art of dancing was much in favour as well as singing and painting. There was absolute tolerance of the Buddhistic faith. The Parivrājikā's prescription for snake-bite suggests that medical science was popular, and it had reached an advanced state as suggested by the supposed treatment by Dhruvasiddhi. The reference to the backward motion of Mars indicates that astronomy was well known. The proposed release of all prisoners as a corrective for the mischievous influences of planetary motions illustrates the hold of astrology over the people. The presents of largesses to Brahmins by the queen for the well-being of her son Vasumitra that had been sent out on an expedition shows that the Brahmin class was held in high esteem. The performance of Aśvamedha by Pushpamitra brings out that men of those days including kings largely observed the rules of the Vedistic law of ritual. The forgetting of Gāyatrī is referred to as the worst curse for a Brahmin. Caravan trade was flourishing between country and country, but jungles on the outskirts were subject to occasional depradations by bandits. The administration of the kingdom was carried on

perfectly well as also the policies of war and peace. The country was subject to menace from Yavanas (Greeks ?), but it was being successfully tackled. Peace and plenty reigned within the kingdom.

Mālavikāgnimitra as a Nāṭaka.

Now we propose to consider how far the requirements of a Nāṭaka laid down by rhetoricians are complied with in this play. नाटके प्रख्यातमितिवृत्तं, धीरोदात्तो नायकः, शृङ्गारवीररसयोरन्यतरस्य प्राधान्यम् ॥

According to this definintion the plot in a नाटक must be one already chronicled in the epics or handed down by tradition. Orthodox commentators trace the source of the plot of this drama to references to Agnimitra in Vishṇupurāṇa and Bhāgavata. It has been already pointed out when dealing with the date of Kālidāsa that Kālidāsa lived very near the reign of Agnimitra, though not actually his contemporary. It is rather curious that a poet who details incidents about a hero of such recent date should be supposed to have drawn his inspiration from a Purāṇa rather than from fresh memories. A more rational interpretation of this requirement seems to be that the plot in a drama should have substantially a historical background. And this has been already dealt with.

The second requirement relates to the hero viz., that he should be a धीरोदात्त. No doubt attempts

have been made to raise the level of the hero in our play to that of a Dhīrodātta, but it must be admitted that notwithstanding the echoes of wars and martial display, there is more of Dhīralalita in our hero. All his administrative work is done by his ministers, all his conquests are gained by his generals and the hero is seen busy nowhere except in love-intrigues. The proper view to be taken is that Kālidāsa cared little for the conventional trammels of dramaturgy.

With regard to Rasa the rhetoricians postulate that वीर or शृङ्गार should be the dominant emotion of a Nāṭaka. Though the principle is violated in Bhavabhūti's Uttararāmacharita which exhibits the domination of Karuṇa, the critic may well be satisfied that in this play there is no deviation from the rule. शृङ्गार or love is obviously the dominant emotion of the play.

Criticism

Appreciative Remarks by scholars.

The Muse of Kālidāsa with special reference to Śakuntalā has been extolled by the great German poet Goethe in highly laudatory terms, whose oft-quoted translation runs as follows :—

Would'st thou the young year's blossoms
and the fruits of its decline,

And all by which the soul is charmed,
enraptured, feasted, fed,
Would'st thou the Earth and Heaven itself
in one sole name combine?
I name thee, O Sakuntala! and all at
once is said. *Goethe.*

Schlegel besides assigning to Kālidāsa a high position amongst the glorious company of the Sons of song, speaks of the delightful Śakuntalā which 'notwithstanding the colouring of a foreign climate bears in its general structure a striking resemblance to our romantic drama.'

Humboldt remarks:—'Kālidāsa, the celebrated author of Śakuntalā is a masterly describer of the influence which Nature exercises upon the minds of lovers. Tenderness in the expression of feeling and richness of creative fancy have assigned to him his lofty place among the poets of all nations.'

Sir William Jones eulogises Kālidāsa as the Shakespeare of India.

Sir Monier Williams—'Of all the Indian dramatists and indeed of all Indian poets the most celebrated is Kālidāsa, the writer of the present play.' 'The poetical merit of Kālidāsa's 'Sakoontala' is so universally admitted that any remarks on this head would be superfluous. I will merely observe that, in

the opinion of learned natives, the Fourth Act which describes the departure of Sakoontala from the hermitage, contains the most obvious beauties; and that no one can read this Act, nor indeed any part of the play, without being struck with the richness and elevation of its author's genius, the exuberance and glow of his fancy, his ardent love of the beautiful, his deep sympathy with Nature and Nature's loveliest scenes, his profound knowledge of the human heart, his delicate appreciation of its most refined feelings, his familiarity with its conflicting sentiments and emotions.'

Prof. Lassen refers to Kālidāsa as the highest star in the firmament of Indian Poetry.

Ryder—'No other poet in any land has sung of happy love between man and woman as Kālidāsa sang. I know of no poet, unless it be Shakespeare, who has given the world a group of heroines so individual yet so universal; heroines as true, as tender, as brave, as are Indumatī, Sītā, Pārvatī, the Yaksha's bride and Śakuntalā.'

Keith—'Kālidāsa represents the highest pitch of elegance, attained in Sanskrit style of the elevated Kāvya character; he is master of the Vaidarbha style......He is admirably clear, and the propriety of his style is no less admirable.'

The Greatness of Kālidāsa.

The sweetness of Kālidāsa's poetry has elicited the high admiration of Bāṇa conveyed in the following couplet in his Harshacharita :—

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥

Who is not pleased with the poetic utterances of Kālidāsa, which resemble flower-bunches flowing with honey? That Kālidāsa is the foremost of all poets is vividly stated in the following remark :—

पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाऽधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थकनामधेया ॥

In the Oriental method of counting, कनिष्ठिका or the little finger comes first, then the अनामिका the ring-finger and so on. The above quotation fancies that in days of old learned men assembled to take stock of poets. Every one counted Kālidāsa on the little finger. No name was forthcoming on the next finger, and thus अनामिका (न विद्यते नाम यस्यां सा) became true to its meaning.

In Śākuntala as well as in his other two plays Kālidāsa does not strictly conform to the canons of dramaturgy like those embodied in Daśarūpaka which are certainly of a later origin. The dramatic genius of the poet has elicited high admiration

from all quarters both indigenous and foreign as already shown under the head of 'Appreciative remarks by scholars.' To add to them will on our part be superfluous.

Simple and lucid, the style of Kālidāsa is most charming and elegant in the whole field of Sanskrit literature. Free from long compounds and free from puns and the artificial devices of embellishment of a later date, Kālidāsa's diction is melodious and goes straight to the heart of the hearer. No laboured construction, no straining of the syntax, his poetry is free from tiresome descriptions and vulgarity of conceits. He is a skilful artist of high poetic imagination, clever in delineating the emotions, developing his characters, giving a realistic picture of life and presenting the beauties of Nature. His verse is flowing and his prose is pithy. His emotions are dignified and sublime. His mastery of similes is well known and finds expression in the oft-quoted saying—उपमा कालिदासस्य, (दण्डिनः पदलालित्यं भारवेरर्थगौरवम्। उपमा कालिदासस्य भवभूतेस्त्रयं क्वचित्॥) (क्वचित् in this stanza has been construed to refer to Uttararāmacharita).

What is the order in which the three plays were composed by Kālidāsa? Mālavikāgnimitra is obviously his first production of the three. He says:—पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम्। This shows that Kālidāsa was just rising and had to fight his

way into the galaxy of poets against current prejudices. This observation is confirmed by another remark of his—प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धानतिक्रम्य कथं वर्तमानस्य कवेः कालिदासस्य कृतिषु बहुमानः. A feeling of youthful boastfulness is discernible in his remark in Mālavikāgnimitra :—मूढः परप्रत्ययनेयबुद्धिः A fool is led by the convictions of others. In Śākuntala the poet does not feel the need for introducing himself or fighting any prejudice of the audience. He simply says—कालिदासग्रथितवस्तुना नवेन नाटकेनोपस्थातव्यमस्माभिः. On the other hand the advance of years has blessed him with humility, and accordingly is his utterance of wisdom and humility in the Śākuntala :—

आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥

Proof positive as to the Śākuntala being his latest production is furnished in the concluding stanza of benediction in the play in which he prays to Lord Śiva that he may be saved from a re-birth in the world :—ममापि च क्षपयतु नीललोहितः पुनर्भवं परिगतशक्तिरात्मभूः. The sequence of these two plays having thus been fixed at the opposite ends, Vikramorvaśīya naturally comes in the middle.

The development of love in the three plays points to the same conclusion. The shortcomings of love in the first play are mitigated in the second and totally removed in the last. Three heroines

there are in Mālavikāgnimitra, two in Vikramorvaśīya and only one in Śākuntala. The so-called heroine in Mālavikāgnimitra pales into insignificance by the side of the sublime majesty of the tolerant Dhāriṇī and the sprightly movements of the coquettish Irāvatī. A greater balance between the rivals Āuśīnarī and Urvaśī is maintained in Vikramorvaśīya, but in Śākuntala all the previous loves, if any, other than the heroine are discreetly kept in the background. The suppression of rival wives from the plot in Śākuntala saves the hero from many an awkward situation with which he is faced largely in Mālavikāgnimitra and in a less degree in Vikramorvaśīya. It means that mistakes of the earlier play have been successfully avoided in the latest play. We have therefore no hesitation in concluding that Śākuntala is the last and best of the three plays composed by our poet.

Characters.

AGNIMITRA

'Abounding in kingly qualities' is the encomium bestowed on Agnimitra by his minstrel—समग्रस्त्वमिव नृपगुणैः, but the praise is sung by his own bard. 'The valiant father of a valiant son' is another trait referred to expressly—यस्याप्रधृष्यः प्रभवस्त्वमुच्चैः, but it is flattery by his own chamberlain. Love being the main theme of the play, events are lacking which would fully display the bravery or statesmanship of the hero. The curt reply of the king of Vidarbhas no doubt rouses the martial spirit of the hero, but the conquest of the foe is in fact done by his generals. Though brave, his bravery is rather founded on the heroism of his father Pushyamitra and his son Vasumitra than on deeds of his own. Rightly confident in the statesmanship of his ministers, he leaves the administration of the kingdom entirely in their hands. His consequent indifference to the affairs of the state and the greater attention paid to matters of love have actually elicited the remark from his queen—यदि राजकार्येष्वीदृश्युपायनिपुणता आर्यपुत्रस्य, ततः शोभनं भवेत्. 'It would be well if such ingenuity of yours were directed towards the affairs of the state.' As a conqueror, Agnimitra is generous towards his

vanquished foe. He gives back half of the conquered kingdom to him.

More than as a king, Agnimitra is depicted in this play as a lover. Agnimitra lived in days when polygamy was countenanced, particularly in the ruling class of the Hindu society. Looked at with this background, it is in no wise strange that he should fall in love with the heroine when he has already a queen—Dhāriṇī and a Bhoginī—Irāvti. The heroes of a pretty large number of Sanskrit dramas are depicted as Dakshiṇa nāyakas or heroes that accord equal treatment to all wives. Dushyanta, Purūravas, Vatsarāja and a host of others are presented as such in the different dramas, and the convention of the society has been appreciative of such heroes. As such, Agnimitra cannot be justly characterised as a reckless voluptuary. He as king is all-powerful. He can take the hand of Mālavikā at his will, but he wishes to realise his dream without wounding the feelings of his already wedded wife. This trait is brought out by the servant-maid in the Third Act thus:—बलवत्खलु साभिलाषो भर्ता तस्यां केवलं देव्या धारिण्याश्चित्तं रक्षन् आत्मनः प्रभुत्वं न दर्शयति.

In the end he takes the hand of Mālavikā when it is offered by the queen herself. But how does he achieve it? Here it is that the weak point of the hero comes out. He longs to taste the fruit, but is too cowardly to devise the means himself.

His lack of initiative is well brought out by his comrade Vidūshaka. भवानपि सूनोपरिचरो गृध्र इव आमिषलोलुपो भीरुकश्च. He depends entirely on his accomplice for schemes to realise his dreams. His dependence in love-intrigues on his friend stands on a par with his dependence on his ministers in matters of statecraft. In fact this trait is referred to by the hero himself when he says:—अयमपरः कार्यान्तरसचिवोऽस्मानुपस्थितः. In fact all the love-intrigues are done for him by his friend. The term Śaṭha denoting a truant lover having been used by Irāvatī in a heated moment does not represent any real trait of Agnimitra. It is दाक्षिण्य or equal courtesy to all wedded wives that is conspicuously brought to play throughout the drama. In fact Agnimitra himself refers to chivalry as the hereditary Dharma of his family. दाक्षिण्यं नाम बिम्बोष्ठि बैम्बिकानां कुलव्रतम्. When Queen Dhāriṇī suspects him of having brought about the rupture between the two dance-masters, he tries to clear his character before her. When he is caught red-handed by Irāvatī, he is profuse in his apologies to her. All his addresses to ladies are couched in sweet and polite language, and he resigns himself to the magnanimous temperament of Queen Dhāriṇī for realising his own cherished love.

VIDŪSHAKA

The Vidūshaka of Mālavikāgnimitra stands unique in the whole range of Sanskrit drama. A

resourceful schemer and a loyal accomplice of the king in all his vagaries, he is not the mere clown or king's jester which he is in other plays. His jokes are invariably actuated by motive; and his tricks alone account for the success of the hero. His witticisms and retorts, though ostensibly designed to excite laughter, play a large part in the development of the plot. When the king is impatiently longing for the first sight of Mālavikā in person, a thing which is jealously guarded against by the queen, Vidūshaka with his fertile imagination hits upon the happy device of setting up a quarrel between the two dance-masters. The shrewd Vidūshaka enlists the co-operation of the learned Kauśikī whose status as a nun is utilised by her to the best advantage in influencing the queen's psychology right through the play. The demur of the queen to an exhibition of dance through pupils when the case of both the masters is presented before the king is effectively driven out by the ready wit and sarcastic remarks of Vidūshaka, some addressed to the queen, some to Gaṇadāsa and some to Kauśikī—now by making innuendoes that the queen is interested in keeping up the prestige of her favourite dance-master, now by making the latter resolute in his longing to display the skill of his pupil in dance, now by apparently dissuading Gaṇadāsa on a risky display of skill, with the

result that Mālavikā's dance is actually displayed before the king. The thing longed for comes to pass. Vidūshaka is ready with his next plan for bringing about a secret interview between the king and the heroine. The servant-maid Bakulāvalikā is taken into confidence, and with her connivance the Vidūshaka brings it about though eventually it is disturbed by the unexpected advent of Irāvatī. Irāvatī carries tales to Queen Dhāriṇī about the infidelity of the king. A joke of Gautama makes the queen fall from the swing and disables her to move freely. To please Irāvatī the queen commits Mālavikā to prison with strict orders not to release except on production of token from the queen. Rising equal to the occasion, the Vidūshaka invents the trick of snake-bite, procures the signet-ring of the queen and effects a release of Mālavikā and Bakulāvalikā from prison. When the jail-warden Mādhavikā makes a searching enquiry, he gives a fitting answer that he as king's servant is deputed by the queen in the release of the prisoners as the release is intended for the benefit of the king in view of his bad stars. The second interview too comes to pass. In both the interviews it is Vidūshaka that extricates the hero from awkward dilemmas when confronted with jealous attacks from Irāvatī. Even while blabbing in dream, he furthers the plot. The cunning plan of Vidūshaka is detected again by

Irāvatī who rightly remarks—अयमस्य कामतन्त्रसचिवस्य उद्भिन्नो दुष्प्रयोगः 'This is the machination of this minister in charge of the department of love.' This remark sets out the character of Vidūshaka briefly and exhaustively. That this is the chief trait of Vidūshaka is emphasised by the king himself almost at the beginning of the plot in his remark—अयमपरः कार्यान्तरसचिवोऽस्मानुपस्थितः. His stupidity is feigned, and his love of diet is diplomatic. इदं विपणिकन्दुरिव मे उदराभ्यन्तरं दह्यते. In short the Vidūshaka of this play is the king's पीठमर्द *par excellence*, but for whose machinations the hero would have languished in vain for his love.

DHĀRIṆĪ

Kālidāsa's skill in characterisation comes out best in the female characters of this play. He presents two opposite types of womanly character, the magnanimous Dhāriṇī and the jealous Irāvatī whose traits are gradually revealed with the progress of the plot.

No doubt at the outset Dhāriṇī jealously guards the impressive personality of Mālavikā from the sight of the king. She even tries to prevent the scheme of Vidūshaka to display the dance of Mālavikā before the king from being carried out, but yields eventually. As the plot progresses, her magnanimity asserts itself. She forgives the faults of the king. She promises Mālavikā her desired

object if the Aśoka puts forth blossom in five days. She is charitable to the Vidūshaka, though conscious of his complicity in the love-intrigues of the king. She is moved to pity when a snake is supposed to have bitten him and offers him her signet-ring for effecting his cure from poison readily without a demur. She is tolerant when the misuse of her signet-ring comes to light, and actually sends word to Irāvatī that she imprisoned Mālavikā and Bakulāvalikā only to respect her wishes, but that she would like to fulfil the desire of the king. As an ideal Hindu wife, she subordinates her interests to those of her husband. She is ever cordial and respectful towards him despite his vagaries. She does not utter a harsh word towards him even under great provocation. Her utmost hard behaviour towards her erring husband consists in a mere passing thought—अहो अविनय आर्यपुत्रस्य. When the noble heredity of Princess Mālavikā comes to her notice, she sincerely repents of having treated her as a maid-servant. Genial in temper, cordial in words and acts, dignified in behaviour and stately in her manners, Dhāriṇī is quite an impressive character. In her association with the learned Kauśikī and gifts to Brahmins on hearing her son's expedition for the steering of the sacrificial horse comes out her religious temperament. Her attitude towards Mālavikā beginning from the

initiation in dance down to her admittance in the royal harem reveals her kindliness. Her nobility of character comes out in her acquiescence in the advent of a rival wife, a feature praised by the learned Kauśikī thus:—प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्व्यः. In the result Dhāriṇī remains without a parallel among female characters, perhaps in the whole range of Sanskrit drama.

IRĀVATĪ

Irāvatī presents a strange contrast to Dhāriṇī. She is very particular about her personal charms and asks her servant-maid Nipuṇikā whether she appears attractive in her drunkenness. She is a matter-of-fact lady that is legitimately jealous of a rival participant in the king's love. The superior personality of Mālavikā strikes her with terror and envy. Her jealousy leads her to constant eaves-dropping at many an interview between the king and his new love. An undignified coquette, she loses her temper at the infidelity of the king. She bluntly interrupts the interview of the king and the heroine with her angry words: पूरय पूरय । अयमशोकः कुसुमं न दर्शयति । अयं पुनः पुष्यति फलति च । She addresses sarcastic remarks to Mālavikā and threatens her accomplice Bakulāvalikā. She taunts her husband with the word शठ and beats him with her girdle and refuses to be reconciled even by his prostration,

knowing as she did that his apologies were insincere. Exasperated by the king's courtship to his new love, she induces queen Dhāriṇī to put Mālavikā and her maid in prison. At the second interview too, already enraged that she is at the mutter of Vidūshaka in dream for Mālavikā, she is further incensed at the release of Mālavikā, and though she suspects the queen's partiality at the outset, accuses the Vidūshaka in strong terms when she comes to know that it was the trick of Vidūshaka. The queen's tolerance leaves her no alternative except to submit to the inevitable, but it is the characater of Irāvatī round which the whole plot of the drama turns and but for her the play would have lost much of its interest.

MĀLAVIKĀ

Introduced as a servant-maid, Mālavikā, the heroine of this play, appears as a girl marked for simplicity and made of fine mettle. Dhāriṇī with her keen insight sees in her a potential expert in dance and bids the great dance-master Gaṇadāsa educate her in the art of the theatre. Her high accomplishments evoke the admiration of the tutor and rouse his surmises of her noble lineage. Her uncommon beauty presented but in the picture wins the heart of the king and makes him eager for a personal sight. Her personal charms and

fine accomplishments elicit the unanimous approbation of all those who sit in judgment in the contest of skill. The sight of the king fills her with love. Though at first in doubt, she is assured of the king's love by the mouth of Bakulāvalikā. But her reverence for the queen, matched only with that for Kauśikī, is too great to give her any freedom of action. The promise of the queen to fulfil her desire if the Aśoka blossoms in five days comes as a godsend, and her hope revives. The secret interviews with the king disclose her as representing the मुग्धा type of heroine or an entrant in love as distinguished from Dhāriṇī who is धीरा or a veteran unshaken by momentary impulses and from Irāvatī who is अधीरा or a heroine that will easily lose the balance. But it is only when the plot is about to be wound up and she is disclosed as a born princess from the words of the two female artistes, a flood of light is thrown on her real character. For a full year she has suppressed her noble birth and would not turn it into account for her benefit by its disclosure, but in silence suffers all ordeals with fortitude. Notwithstanding that she was in the ordinary course destined for matrimony with the king, she would have her dream crowned with success rather by dint of her own merit than by a disclosure of her noble birth. Neither the king nor the queen nor even the

shrewd Vidūshaka in all the previous stages of the plot knows her either as a born princess or as one in the secret charge of the lady who posed herself as a Buddhistic nun. Making it appear as though it were a gift from the queen, she takes the hand of the hero and rises to the status of a queen.

PARIVRĀJIKĀ

Moving as a Buddhistic nun, Paṇḍita Kāuśikī commands the respect and affection of every one in the royal household of Agnimtra. As a lady of high culture, she wins the heart of queen Dhāriṇī and influences her psychology by tendering elderly advice now and then. As is common to the religious order to which she belongs, she with apparent unconcern deeply influences the trend of affairs in the royal house. The shrewd Vidūshaka finds in her a ready participant in his conspiracy to display the dance of Mālavikā in the presence of the king. Her judgment pronounced in the verse अङ्गैरन्तर्निहितवचनैः reveals her high proficiency in the theory of dance. She is in intimate touch with both the king and the queen by her frequent visits. The recipe suggested by her for the pretended snake-bite of Vidūshaka—छेदो दंशस्य दाहो वा shows that she has a practical working knowledge of the medical science as well. When the mystery hanging all the while over her identity is lifted by the scene where the two artiste girls

are presented to the king in the last Act, she is really known as the widowed sister of Sumati, minister of Mādhavasena, that had undergone many a toil and suffering in the past. In her bereavement due to the loss of her brother Sumati who was killed in a scuffle by robbers in the woods, she finds to her great sorrow that his ward Mālavikā too was missing. Putting on the ascetic robes, she is glad to meet Mālavikā serving under queen Dhāriṇī by accident. Watching the growth of love between her and the king, she looks with an indulgent eye on their youthful pranks of love. Standing in *loco parentis* to Mālavikā, she keeps it a guarded secret for a year as she wishes to allow matters to take their own course till she achieves her object of uniting Mālavikā with the king. Her explanation to the queen that her silence was due to a seer's prophecy is not quite convincing. In short, while Vidūshaka's contribution to the development of the plot is active, hers is passive.

BAKULĀVALIKĀ

Her character as an ideal Dūtī is dealt with in the Notes, especially under the verse भावज्ञानानन्तरं प्रस्तुतेन Act III. Verse 14.

JAYASENĀ

The part played by the female doorkeeper Jayasenā in the plot of the drama, though limited,

begins at a critical hour with the king's direction to Vidūshaka—जयसेनायास्तावत्संवेद्य गच्छ in the Fourth Act. Taken into confidence by the king and Vidūshaka in the scheme for the release of Mālavikā and Bakulāvalikā, she takes the king to the apartment where the queen is lounging in an airy room due to her injured foot. Vidūshaka comes upon the scene, pretending a snake's bite. She is bid by the king to fetch Dhruvasiddhi. She goes out and brings a pretended message from the doctor with the result that Vidūshaka procures the signet-ring of the queen and effects the release of the two ladies. Jayasenā brings another fictitious message, now from the minister, that the king is sought for consultation on state-matters and takes him off from the queen's presence, thus leading to his second interview with the heroine. The other duties done by her later on are the announcement of the monkey-scare which frightens princess Vasulakshmī, taking the king to attend the honouring of the Aśoka at the invitation of the queen, carrying the queen's message to Irāvatī to reconcile her to the admittance of Mālavikā and her reply to the queen, the fetching of a pair of white silken cloths for donning on Mālavikā's person at the conferment of the title of queen on her by Dhāriṇī—all these done by her in the ordinary discharge of her duties as a doorkeeper.

Argument of the play.

Act I. A maid-servant, Bakulāvalikā by name, is sent by Queen Dhāriṇī to enquire the dance-master Gaṇadāsa as to the progress of his pupil Mālavikā who has been entrusted by her for training in the art of dance. On her way she meets another servant maid, Kāumudikā by name, and in the course of a conversation with her it is known that King Agnimitra has chanced to see Mālavikā represented in a picture by the side of the queen and has begun to entertain love for her as a result of which Mālavikā is very jealously guarded by the queen from the sight of the king. Then Bakulāvalikā meets Gaṇadāsa who, in answer to the queen's enquiry, declares his very high appreciation of the talents of his pupil. In the course of the dialogue between Gaṇadāsa and Bakulāvalikā, it is known that Mālavikā was sent to the queen as a present by her brother Vīrasena, and Gaṇadāsa suspects that his pupil must have come of noble heredity. This is the story in the Vishkambha.

Then begins the Act proper. The minister reads out to the king the letter of the king of Vidarbha sent in reply to a letter sent by Agnimitra calling on him to release Mādhavasena and his wife and sister who had been taken by force by a vassal of the king of Vidarbha. The reply states

that Agnimitra should not meddle in the affair and that if Agnimitra should insist on the release of Mādhavasena, the king of Vidarbha will be prepared to do it provided Agnimitra releases Minister Māurya, the brother-in-law of the king of Vidarbha. Agnimitra is irritated by this reply and declares war against the king of Vidarbha. Then the king who had fallen in love with Mālavikā and directed Vidūshaka to find out a plan by which he can have an actual sight of Mālavikā, meets Vidūshaka and enquires about the result of his endeavours. By this time the two stage-masters, Haradatta and Gaṇadāsa who had been set up by the ears by Vidūshaka seek an interview with the king on the ground that each had defamed the other. In the course of their complaint they offer a challenge to each other on their learning in the art of dance. At the suggestion of the king, the queen and the female ascetic are also invited to witness the contest. The female ascetic who makes common cause with the king declares that the efficiency of the disputants must be decided with reference to the effect of their teaching on their students. After some dissent, the queen is obliged to consent to the course for the sake of Gaṇadāsa. The Parivrājikā who plays the umpire prescribes the Chhalita dance as the subject of dispute, and both the masters walk out and prepare their pupils for the contest.

Act II. Of the two stage-masters, Gaṇadāsa is given the first turn of exhibiting his training, and accordingly Mālavikā enters on the scene and plays the Chhalita dance. At the sight of Mālavikā and her dance and music, the king's love for Mālavikā takes deep root. After performing the dance she goes away, and the king is very much depressed by her disappearance. At this time the minstrel behind the scenes announces the advent of the midday by reason of which the king is called away to dinner, and Haradatta is promised his turn the next day.

Act III. In the Interlude two servant-maids converse with each other in the course of which the result of the contest is made known that, in spite of the equal efficiency of the two masters, Gaṇadāsa's exhibition was praised by reason of the superiority of his pupil Mālavikā.

In the Act proper the king is extremely uneasy by his love, and along with Vidūshaka goes to a garden for relief in pursuance of an engagement he had already fixed with Irāvatī. There he accidentally sees Mālavikā performing the Dohada for an Aśoka tree in obedience to the command of the queen. The king and Vidūshaka remain hidden behind a thicket and follow the conversation between Mālavikā and the maid-servant Bakulāvalikā in the course of which the latter makes the former resolute in her love for the king. Mālavikā, in the

course of the Dohada, kicks the Aśoka with her foot. Now the king and Vidūshaka enter, the latter pretending to take Mālavikā to task for thus spurning at the Aśoka, a good friend of the king. The king then communicates his love to Mālavikā. At this stage Irāvatī who had been watching these movements appears before them by which all are puzzled. After apologizing to Irāvatī, both Mālavikā and Bakulāvalikā go out. Then Irāvatī accuses her lover of infidelity, and the king after attempting an explanation falls at the feet of Irāvatī who then walks out in rage. Vidūshaka humorously observes to the king that by Irāvatī's walk-out he is rid of a bother, and the king also falls in line with him.

Act IV. Vidūshaka informs the king that the queen has consigned Mālavikā and her friend Bakulāvalikā to an underground dungeon on learning from Irāvatī of love-making between Mālavikā and the king, and also that the queen has issued strict orders to Mādhavikā who is in charge of the cellar never to release both the prisoners unless and until the seal of her signet-ring were produced. The king is grieved at the news of Mālavikā's imprisonment. In pursuance of a plot secretly intimated to the king, the king first goes to meet the queen and enquires her of the pain in her leg. Shortly, Vidūshaka follows, raising a hue and cry, calling for succour and loudly lamenting that he has

been bit by a serpent, and with his thumb tightly bound by his sacrificial thread. On enquiry he says that this happened when he went to the garden to pluck flowers to interview the queen. The queen is touched to the quick on hearing that she has been the cause of Vidūshaka's danger to life. Parivrājikā advises complacently an amputation or the cauterie of the bitten limb. Eventually, Vidūshaka is taken to Doctor Dhruvasiddhi for treatment. The door-keeper soon brings word that something bearing the seal of a serpent is required by the doctor in the performance of a ritual in the course of the treatment. The queen at once hands over her ring to the doorkeeper who walks out with it. The doorkeeper then enters to announce the news of the complete cure of Vidūshaka, and of the minister seeking an interview of the king. After advising the queen to resort to a cooler place, the king walks to the garden led by the doorkeeper, and meets Vidūshaka there. By this time Vidūshaka has with the aid of the queen's signet-ring effected the release of Mālavikā and Bakulāvalikā, and detains them in the summer house in a portion of the garden. When the king and Vidūshaka are stealthily watching them, Mālavikā grows jealous of Irāvatī on seeing her being fondly looked at by the king in a picture. The king now presents himself before Mālavikā, and they exchange their love for each other.

Bakulāvalikā and Vidūshaka walk out, leaving them in solitude. Now Irāvatī with the servant Nipuṇikā is wending her way to the summer-house to crave the pardon of the king in picture in order to free herself from the breach of courtesy done to the king in disregarding his imploration. On their way Vidūshaka is seen by them, sleeping in a sitting posture and calling out the name of Mālavikā in his dream. Irritated by this, Nipuṇikā approved by Irāvatī lets fall a stick on him, and he at once wakes up crying out, 'Alas ! A serpent fallen on me.' On hearing the cry the king hurries to the scene and Mālavikā follows. On seeing them Irāvatī speaks to the king in stinging language and cynically congratulates Bakulāvalikā on the success of her schemes. The king gives an ineffective explanation of his meeting with Mālavikā. Irāvatī comes to learn through Nipuṇikā that all this was the machination of Vidūshaka. The king finds himself in a fix in this situation, when much to his relief the doorkeeper comes in a hurry to intimate the sad condition of the princess Vasulakshmī who has been frightened out of her wits by a monkey. At the suggestion of Irāvatī, the king at once walks forth to console Vasulakshmī. Vidūshaka thanks the monkey for saving him from this predicament. Left alone, Mālavikā laments her fate when much to her joy she hears the news that the Aśoka has put

forth buds before the lapse of five nights from the Dohada.

Act V. The fifth Act begins with the news of the victory of Agnimitra's army over the king of Vidarbha and the release of Mādhavasena. Queen Dhāriṇī has direced Parivrājikā to dress Mālavikā in a dress suited for wedlock, with the object of giving her in marriage to the king. She has also fixed with the king the altar under the Aśoka as a meeting place. In accordance with the engagement the king and Vidūshaka meet the Queen, Mālavikā and Parivrājikā under the shade of the tree. At the meeting, two artiste-girl sent from Vidarbha are introduced to the king. They recognize Mālavikā as their princess, the sister of Mādhavasena. The queen feels sorry for having treated the princess in the way in which she has done. From them the king learns that when Mādhavasena fell into the hands of his enemy, Minister Sumati secretly took out Mālavikā. The rest of the story about Mālavikā is disclosed by the Parivrājikā who is recognized by the artiste girls as Kāuśikī, the sister of Sumati, the minister of Mādhavasena. She narrates that her brother secretly effected the escape of Mālavikā and herself, and with them joined a band of merchants destined for Vidiśā, with the object of meeting Agnimitra, that in a forest on the way the merchants were attacked by a band

of robbers, that in the skirmish Sumati lost his life, Kāuśikī swooned, and by the time she recovered her senses Mālavikā was out of her sight. After cremating the body of her brother, Kāusikī took to ascetic robes, came to Vidiśā and chanced to meet Mālavikā in the queen's chambers when she learnt that from the foresters she passed into the hands of Vīrasena and from him to the queen. Then Kāuśikī gives her reason for suppressing Mālavikā's parentage from the knowledge of the queen viz., that Mālavikā was bound to undergo servitude for one year in pursuance of a prophecy. The king gives directions to his minister that the conquered kingdom of Vidarbha should be divided into two halves and that Yajñasena and Mādhavasena should be established in them separately. The king now receives a letter from his father Pushpamitra intimating that Vasumitra, the son of Agnimitra came out victorious in the protection of the sacrificial horse after crushing his enemies and that Agnimitra with his family should attend the Aśvamedha sacrifice about to be performed by his father. On the occasion of the happy news of her son's victoy, the queen offers as a reward to the king the hand of Mālavikā, which he accepts, after the title of 'Queen' is duly conferred on Mālavikā by the queen herself.

DRAMATIS PERSONÆ

सूत्रधारः
पारिपार्श्विकः
बकुलावलिका
कौमुदिका
गणदासः
राजा (अग्निमित्रः)
अमात्यः (वाहतवः)
विदूषकः (गौतमः)
कञ्चुकी (मौद्गल्यः)
हरदत्तः
धारिणी (देवी)
परिव्राजिका (कौशिकी)

मालविका
वैतालिकः (वैतालिकौ)
समाहितिका
मधुकरिका (उद्यानपालिका)
इरावती
निपुणिका
प्रतीहारी (जयसेना)
परिजनः
नागरिका
सारसकः
रजनिका
ज्योत्स्निका

Other Persons mentioned in the Play

यज्ञसेनः (वैदर्भः)
माधवसेनः
सुमतिः
पुष्पमित्रः
वसुमित्रः
वीरसेनः

मौर्यसचिवः
ध्रुवसिद्धिः
वसुलक्ष्मीः
माधविका
चन्द्रिका

॥ श्रीः ॥

॥ मालविकाग्निमित्रम् ॥



प्रथमोऽङ्कः ।

एकैश्वर्ये स्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः
कान्तासंमिश्रदेहोऽप्यविषयमनसां यः परस्ताद्यतीनाम् ।
अष्टाभिर्यस्य कृत्स्नं जगदपि तनुभिर्बिभ्रतो नाभिमानः
सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः ॥ १ ॥

MĀLAVIKĀGNIMITRA

ACT THE FIRST

MAY that Lord Śiva dispel your state of darkness for your perception of the righteous path—He who, though situate in sole supremacy profusely fruitful to the reverent, is himself the wearer of the skin (of an elephant), who, though possessed of a body completely united with his spouse, transcends the ascetics whose minds are proof to sensuous appetites and who, though holding the entire Universe by means of his eight limbs, is possessed of no egotism. (1)

(नान्द्यन्ते)

सूत्रधारः—(नेपथ्याभिमुखमवलोक्य) मारिष, इतस्तावत् ।

(प्रविश्य)

पारिपार्श्विकः—भाव, अयमस्मि ।

सूत्रधारः—अभिहितोऽस्मि विद्वत्परिषदा—'कालिदासग्रथितवस्तु मालविकाग्निमित्रं नाम नाटकमस्मिन्वसन्तोत्सवे प्रयोक्तव्यम्' इति । तदारभ्यतां संगीतम् ।

पारिपार्श्विकः—मा तावत् । प्रथितयशसां भाससौमिल्लककविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं बहुमानः ।

सूत्रधारः—अयि, विवेकश्रान्तमभिहितम् । पश्य—

(At the end of the stage-benediction)

Stage-director. *(Looking towards the dressing room)* Comrade, come here.

(Enter)

Assistant. Sir, here I am.

Stage-director. I have been told by the assembly of the learned that the drama known as Mālavikāgnimitra whose plot was shaped by Kālidāsa should be put on boards in this Spring festival. Therefore, begin the music.

Assistant. Oh no. Whence is the regard for the work of Kālidāsa, a contemporary poet, in preference to the works of reputed authors like Bhāsa, Saumillaka and Kaviputra ?

पुराणमित्येव न साधु सर्वं
न चापि काव्यं नवमित्यवद्यम् ।
सन्तः परीक्ष्यान्यतरद्भजन्ते
मूढः परप्रत्ययनेयबुद्धिः ॥ २ ॥

पारिपार्श्विकः—आर्यमिश्राः प्रमाणम् ।

सूत्रधारः—तेन हि त्वरतां भवान् ।

शिरसा प्रथमगृहीतामाज्ञामिच्छामि परिषदः कर्तुम् ।
देव्या इव धारिण्याः सेवादक्षः परिजनोऽयम् ॥ ३ ॥

(इति निष्क्रान्तौ ।)

इति प्रस्तावना ।

Stage-director. Eh! You speak without discrimination. See—

All poetry is not good, merely because it is old; nor is it faulty, because it is new. The wise, after examining (both), accept either. He is a fool whose mind is guided by the convictions of others. (2)

Assistant. The venerable gentlemen (here assembled) are the best judges (in this matter).

Stage-director. Therefore, make haste.

I desire to perform the command of the assembly, which has been first received by me by the head, just like this servant who is diligent in the service of Queen Dhāriṇī. (3)

(Exeunt)

END OF THE PROLOGUE

(ततः प्रविशति चेटी ।)

चेटी—[1]आज्ञप्तास्मि देव्या धारिण्या अचिरप्रवृत्तोपदेशं छलितं नाम नाट्यमन्तरेण कीदृशी मालविकेति नाट्याचार्यमार्यगणदासं प्रष्टुम् । तद्यावत्संगीतशालां गच्छामि ।

(इति परिक्रामति ।)

(ततः प्रविशत्याभरणहस्ता द्वितीया चेटी ।)

प्रथमा—(द्वितीयां दृष्ट्वा) [2]सखि कौमुदिके, कुतस्त इयं धीरता । यत्समीपेनापि मामतिक्रामन्ती इतो दृष्टिं न ददासि ।

(*Enter* a Servant-maid)

Servant-maid. I have been commanded by Queen Dhāriṇī to enquire the dance-master, the revered Gaṇadāsa, how is Malavikā in the dance known as *chhalita* which has been recently taught her. Therefore, I shall just go to the music-hall.

[*Walks about*

(*Enter* a Second Servant-maid *with an ornament in hand)*

First servant-maid. (Seeing the Second) Friend Kāumudikā, whence is this, your audacity, that, passing me though so near, you do not cast your glance this way?

---

१. आणत्तम्हि देवीए धारिणीए, अइरप्पउत्तोवदेसं छलिअं णाम णट्टअं अन्तरेण कीरिसी मालविअत्ति णट्टाअरिअं अज्जगणदासं पुच्छिदुं । ता जाव संगीदसालं गच्छम्मि ।

२. हला कोमुदीए, कुदो दे इअं धीरदा । जं समीवेण वि मं अदिक्कमंदी इदो दिट्ठिं ण देसि ।

द्वितीया—[1]अहो बकुलावलिका। सखि, इदं देव्याः शिल्पिसकाशादानीतं नागमुद्रासनाथमङ्गुलीयकं स्निग्धं निध्यायन्ती तवोपालम्भे पतितास्मि।

बकुलावलिका—(अङ्गुलीयं विलोक्य) [2]स्थाने खलु सज्जति दृष्टिः। अनेनाङ्गुलीयकेनोद्भिन्नकिरणकेसरेण कुसुमित इव तेऽग्रहस्तः प्रतिभाति।

कौमुदिका—[3]सखि, कुत्र प्रस्थितासि।

बकुलावलिका—[4]देव्या एव वचनेन नाट्याचार्यमार्यगणदासं प्रष्टुम्—उपदेशग्रहणे कीदृशी मालविकेति।

Second servant-maid. O Bakulāvalikā! Friend, engrossed in looking at this beautiful ring of the queen just brought from its maker and bearing the mark of a serpent, I have fallen a victim of your censure.

Bakulāvalikā. (Looking at the ring) Your vision concentrates upon a worthy object. By this ring which sends forth rays resembling tender leaves, your fore-arm looks as though it has put forth flowers.

Kāumudikā. Friend, whereto have you started?

१. अम्हो बउलावलिआ। सहि इदं देवीए सिप्पिसआसादो आणीदं णाअमुद्दासणाहं अङ्गुलीअअं सिणिद्धं णिज्झाअन्ती तुह उवालम्भे पडिदम्हि।

२. ठाणे खु सज्जदि दिट्ठी। इमिणा अङ्गुलीअएण उब्भिण्णकिरणकेसरेण कुसुमिदो विअ दे अग्गहत्थो पडिभादि।

३. हला, कहिं पत्थिदा सि। ४. देवीए एव्व वअणेण णट्टाअरिअं

कौमुदिका—[1]सखि, ईदृशेन व्यापारेणासंनिहितापि दृष्टा किल सा भर्त्रा ।

बकुलावलिका—[2]आम । स जनो देव्याः पार्श्वगतश्चित्रे दृष्टः ।

कौमुदिका—[3]कथमिव ।

बकुलावलिका—[4]शृणु । चित्रशालां गता देवी प्रत्यग्रवर्णरागां चित्रलेखामाचार्यस्यावलोकयन्ती तिष्ठति । भर्ता तावदुपस्थितः ।

कौमुदिका—[5]ततस्ततः ।

Bakulāvalikā. At the bidding of the queen herself, to ask the dance-master, the revered Gaṇadāsa, how is Mālavikā in receiving instruction.

Kāumudikā. Friend, secluded as she is by reason of this avocation, she has been seen by the king ?

Bakulāvalikā. Yes. She was seen in a picture by the side of the queen.

Kāumudikā. How ?

Bakulāvalikā. Listen. The queen that had been to the show-room stood, looking at a picture bearing fresh colour drawn by the painting master. The king came at that time.

Kāumudikā. Then ?

अज्जगणदासं पुच्छिदुं उवदेसग्गहणे कीरिसी मालविएत्ति ।

१. हला, ईरिसेण वावारेण असंणिहिदा वि दिठ्ठा किल सा भट्टुणा । २. आम । सो जणो देवीए पस्सगदो चित्ते दिठ्ठो । ३. कहं विअ । ४. सुणु । चित्तसालं गदा देवी पच्चग्गवण्णराअं चित्तलेहं आआरिअस्स ओलोअन्दी चिठ्ठदि । भट्टा दाव उवठ्ठिदो । ५. तदो तदो ।

बकुलावलिका—[1] उपचारानन्तरमेकासनोपविष्टेन भर्त्रा चित्रगताया देव्याः परिजनमध्यगतामासन्नचारिणीं दृष्ट्वा देवी पृष्टा ।

कौमुदिका—[2]किमिति ।

बकुलावलिका—[3] 'देवि, अपूर्वेयं दारिका, तवासन्ना आलिखिता किंनामधेया' इति ।

कौमुदिका—[4]नन्वाकृतिविशेष आदरः पदं करोति । ततस्ततः ।

बकुलावलिका—[5]ततोऽवधीरितवचनो भर्ता शङ्कितो देवीं पुनः पुनरनुबन्द्धुं प्रवृत्तः । यावद्देवी न कथयति तावत्कुमार्या वसुलक्ष्म्याख्यातम्—'आवुत्त, एषा मालविका' इति ।

Bakulāvalikā. After a cordial reception, the king occupied the same seat as the queen, and on seeing a girl in the midst of attendants by the side of the queen in the picture, interrogated her.

Kāumudikā. How?

Bakulāvalikā. Queen, this girl is new, and she is written by your side. What is her name?

Kāumudikā. Of course, attention fixes upon a distinguished figure. Then?

Bakulāvalikā. Then the king whose words were disregarded felt suspicion and began to press the

---

१. उवआराणन्दरं एक्कासणोवविट्ठेण भट्टुणा चित्तगदाए देवीए परिअणमज्झगदं आसण्णआरिणिं देक्खिअ देवी पुच्छिदा । २. किं ति ।

३. देवि, अपुव्वा इअं दारिआ, तुह आसण्णा आलिहिदा किंणामहेए त्ति । ४. णं आकिदिविसेसे आअरो पदं करेदि । तदो तदो ।

५. तदो अवहीरिअवअणो भट्टा संकिदो देवीं पुणो पुणो अणुबन्धिदुं

कौमुदिका—(सस्मितम्) [1]सदृशं खलु बालभावस्य । अतः परं कथय ।

बकुलावलिका—[2]किमन्यत् । सांप्रतं मालविका सविशेषं भर्तुर्दर्शनपथाद्रक्ष्यते ।

कौमुदिका—[3]सखि, अनुतिष्ठात्मनो नियोगम् । अहमप्येतदङ्गुलीयकं देव्यै उपनेष्यामि । (इति निष्क्रान्ता ।)

बकुलावलिका—(परिक्रम्यावलोक्य) [4]एष नाट्याचार्य आर्यगणदासः संगीतशालात इदानीं निष्क्रामति । यावदस्य आत्मानं दर्शयामि । (इति परिक्रामति ।)

---

queen again and again. When the queen did not reply, the princess Vasulakshmī said—'Brother-in-law, she is Mālavikā.'

Kāumudikā. (With a smile) Quite in keeping with her childhood. Tell me what next transpired.

Bākulāvalikā. What next? Mālavikā is now particularly guarded from the sight of the king.

Kāumudikā. Friend, do your duty. I shall also take this ring to the queen. [*Exit*

Bakulāvalikā. (Walking round and seeing) Here

पउत्तो । जाव देवी ण कहेइ दाव कुमारीए वसुलच्छीए आचक्खिदम्—आउत्त एसा मालविएत्ति । १. सरिसं खु बालभावस्स । अदो वरं कहेहि । २. किं अण्णं । संपदं मालविआ सविसेसं भट्टुणो दंसणपहादो रक्खीअदि । ३. हला, अणुचिट्ठ अत्तणो णिओअं । अहं वि एदं अङ्गुलीअअं देवीए उवणइस्सम् ।

४. एसो णट्टाअरिओ अज्जगणदासो संगीदसालादो दाणिं णिक्कमइ । जाव से अत्ताणं दंसेमि ।

(प्रविश्य)

गणदासः—कामं खलु सर्वस्यापि कुलविद्या बहुमता । न पुनरस्माकं नाट्यं प्रति मिथ्यागौरवम् । कुतः ।

देवानामिदमामनन्ति मुनयः कान्तं क्रतुं चाक्षुषं
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥ ४ ॥

बकुलावलिका—(उपसृत्य) [१]आर्य वन्दे ।

---

the dance-master, the revered Gaṇadāsa, now comes out from the music-hall. I shall just present myself before him. [*Walks about*

(*Enter* Gaṇadāsa)

Gaṇadāsa. No doubt, a hereditary lore is held in high esteem by everybody. But ours is no false pride about the art of the theatre. Because—

Sages deem this as a pleasant spectacular sacrifice for the gods. This was displayed in a two-fold fashion by Rudra on his own person associated with Umā. The realities of the world resulting from the three different mentalities appear here in manifold gay colours. The theatre is the one source of pleasure in different ways to men of different tastes. (4)

Bakulāvalikā. *(Approaching)* Sir, I bow to you.

---

१. अज्ज वन्दामि ।

गणदासः—भद्रे, चिरं जीव ।

बकुलावलिका—[1]आर्य, देवी पृच्छति—'अप्युपदेशग्रहणे नातिक्लेशयति वः शिष्या मालविका' इति ।

गणदासः—भद्रे, विज्ञाप्यतां देवी—'परमनिपुणा मेधाविनी च' इति । किं बहुना ।

यद्यत्प्रयोगविषये भाविकमुपदिश्यते मया तस्यै ।
तत्तद्विशेषकरणात्प्रत्युपदिशतीव मे बाला ॥ ५ ॥

बकुलावलिका—(आत्मगतं) [2]इरावतीमतिक्रामन्तीमिव पश्यामि । (प्रकाशं) कृतार्थेदानीं वः शिष्या, यस्यां गुरुजन एवं तुष्यति ।

Gaṇadāsa. Good girl, may you live long.

Bakulāvalikā. Sir, the queen asks—'Does your pupil Mālavikā not tax you much in following your instruction?'

Gaṇadāsa. Good girl, let the queen be informed, 'She is very clever and quick in her grasp.' Why say more?

Whichever dance is taught her by me for representation on the stage, the young girl seems to teach me in return by doing it with facility. (5)

Bakulāvalikā. *(To herself)* She seems to me to surpass Irāvatī. *(Aloud)* Fortunate is your student now, with whom the preceptor is so much pleased.

---

१. अज्ज, देवी पुच्छदि—अवि उवदेसग्गहणे णादिकिलेसेदि वो सिस्सा मालविअत्ति । २. इरावदिं अदिक्कमंदिं विअ पेक्खामि । किदत्था दाणिं वो सिस्सा, जस्सिं गुरुअणो एव्वं तुस्सदि ।

गणदासः—भद्रे, तद्विधानामसुलभत्वात्पृच्छामि । कुतस्तत्पात्रमायातम् ।

बकुलावलिका—[1]अस्ति देव्या वर्णावरो भ्राता वीरसेनो नाम भर्त्रा नर्मदातीरेऽन्तपालदुर्गे स्थापितः । तेन शिल्पाधिकारे योग्येयं दारिकेति भणित्वा भगिन्यै देव्यै उपायनं प्रेषिता ।

गणदासः—(स्वगतं) आकृतिविनयप्रत्ययादेनाम नूनवस्तुकां संभावयामि । (प्रकाशं) भद्रे, मयापि यशस्विना भवितव्यम् । पश्य

पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।
जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ॥ ६ ॥

Gaṇadāsa. Good girl, on account of the scarcity of such persons I ask you, 'Whence does this meritorious girl hail ?'

Bakulāvalikā. There is an inferior half-brother of the queen, named Vīrasena who has been established by the king in a fortress on the frontier on the banks of the Narmadā. Saying that this girl would make for a good artiste, she has been sent by him as a present to his sister, the queen.

Gaṇadāsa. *(Within)* Judging from her personality and modesty, I daresay she has come of noble parentage. *(Aloud)* Blessed girl, I am also bound to become famous. See—

---

१. अत्थि देवीए वण्णावरो भादा वीरसेणो णाम भट्टुणा णम्मदातीरे अन्दवालदुग्गे ठाविदो । तेण सिप्पाहिआरे जोग्गा इअं दारिअत्ति भणिअ भइणीए देवीए उवाअणं पेसिदा ।

बकुलावलिका—[1]अथ कुत्र वः शिष्या ।

गण०—इदानीमेव पञ्चाङ्गाभिनयमुपदिश्य मया विश्रम्यतामित्यभिहिता दीर्घिकावलोकनगवाक्षगता प्रवातमासेवमाना तिष्ठति ।

बकुलावलिका—[2]तेन ह्यनुजानातु मामाचार्यः । यावदस्या आर्यस्य परितोषनिवेदनेनोत्साहं वर्धयामि ।

गणदासः—दृश्यतां सखी । अहमपि लब्धक्षणः स्वगृहं गच्छामि ।

(इति निष्क्रान्तौ ।)

इति मिश्रविष्कम्भः ।

The learning of an instructor, when imparted to a deserving pupil, gains in eminence just as the water of a cloud, falling into a sea-shell, becomes pearl. (6)

Bakulāvalikā. By the bye, where is your pupil ?

Gaṇadāsa. She has just now been taught the dance consisting of five limbs and asked by me to take rest, and having gone to the window which opens the view to the lake, she stands enjoying the breeze.

Bakulāvalikā. Then, master, give me leave so that I may increase her zeal by informing her of your satisfaction.

Gaṇadāsa. You may see your friend. Having got leisure, I shall also go home. [*Exeunt*

End of the Mixed Vishkambha.

---

१. अह कहिं वो सिस्सा । २. देण हि अणुजाणादु आआरिओ । जाव से अज्जस्स परितोसणिवेदणेण ऊसाहं वड्ढेमि ।

(ततः प्रविशत्येकान्तस्थितपरिजनो मन्त्रिणा लेखहस्तेनान्वास्यमानो राजा ।)

राजा—(अनुवाचितलेखममात्यं विलोक्य) वाहतव, किं स प्रतिपद्यते वैदर्भः ।

अमात्यः—देव, आत्मविनाशम् ।

राजा—निदेशमिदानीं श्रोतुमिच्छामि ।

अमात्यः—इदमिदानीमनेन प्रतिलिखितम् । "पूज्येनाहमादिष्टः—'पितृव्यपुत्रो भवतः कुमारो माधवसेनः प्रतिश्रुतसंबन्धो ममोपान्तिकमुपसर्पन्नन्तरा त्वदीयेनान्तपालेनावस्कन्द्य गृहीतः । स त्वया मदपेक्षया सकलत्रसोदर्यो मोक्तव्यः' इति । तन्न वो न विदितम् । यत्तुल्याभिजनेषु भूमिधरेषु राज्ञां

(Enter the King *with* the Minister *having a letter in hand seated behind, and* retinue *standing at a distance)*

King. (Looking at the minister who has perused the letter) Vāhatava, what does that king of Vidarbha propose?

Minister. His own ruin, my lord.

King. I now desire to hear his ultimatum.

Minister. This is now his reply—'I have been thus commanded by Your Highness: "Your paternal uncle's son, Prince Mādhavasena who had promised an alliance with me was, while coming to me, attacked in the middle and seized by a frontier chieftain of yours. For my sake he must be released by you along with his wife and sister." It is not

प्रवृत्तिः । अतोऽत्र मध्यस्थः पूज्यो भवितुमर्हति । सोदर्या पुनरस्य ग्रहणविप्लवे विनष्टा । तदन्वेषणाय प्रयतिष्ये । अथ अवश्यमेव माधवसेनो मया पूज्येन मोचयितव्यः, श्रूयतामभिसंधिः—

मौर्यसचिवं विमुञ्चति यदि पूज्यः संयतं मम स्यालम् ।
मोक्ता माधवसेनं ततोऽहमपि बन्धनात्सद्यः ॥ ७ ॥ इति ।

राजा—(सरोषं) कथं कार्यविनिमयेन मयि व्यवहरत्यनात्मज्ञः । वाहतव, प्रकृत्यमित्रः प्रतिकूलकारी च मे वैदर्भः । तद्यातव्यपक्षे स्थितस्य पूर्वसंकल्पितसमुन्मूलनाय वीरसेनप्रमुखं दण्डचक्रमाज्ञापय ।

---

unknown to you that kings deal with rulers of their own stock. Therefore, Your Highness ought to be neutral in this matter. But his sister has been lost in the hurly-burly of the capture, and I will strive my best to search for her. Or, if Your Highness insists that Mādhavasena should be set free by me, then hear my terms—

If Your Highness releases my brother-in-law, the minister Māurya who has been incarcerated, then I shall also forthwith release Mādhavasena from prison ' (7)

King. (Indignantly) How does this reckless person speak to me in terms of a bargain? O Vāhatava, the ruler of Vidarbha is my natural enemy and wrong-doer. Therefore, issue orders to the forces

अमात्यः—यदादिशति देवः ।

राजा—अथवा किं भवान्मन्यते ।

अमात्यः—शास्त्रदृष्टमाह देवः । कुतः ।

अचिराधिष्ठितराज्यः शत्रुः प्रकृतिष्वरूढमूलत्वात् ।
नवसंरोपणशिथिलस्तरुरिव सुकरः समुद्धर्तुम् ॥ ८ ॥

राजा—तेन ह्यवितथं तन्त्रकारवचनम् । इदमेव वचनं निमित्तमादाय समुद्योजय तां सेनाम् ।

अमात्यः—तथा । (इति निष्क्रान्तः ।)

(परिजनश्च यथाव्यापारं राजानमभितः स्थितः ।)

---

headed by Vīrasena, as already resolved upon, for rooting him out as he ranks in the hostile camp.

Minister. As Your Highness commands.

King. Or, what do you think?

Minister. Your Highness speaks in conformity with statecraft. For—

An enemy recently established in kingdom, not having taken root in the minds of his subjects, is easy of extirpation just like a tree infirm by reason of fresh planting. (8)

King. If so, unfailing are the pronouncements of lawgivers. Treating this statement itself as a sufficient cause, mobilise the army.

Minister. Yes. [*Exit*

(Servants *stand by the side of the* King *in order of rank)*

(ततः प्रविशति विदूषकः ।)

विदूषकः—[1]आज्ञप्तोऽस्मि तत्रभवता राज्ञा—'गौतम, चिन्तय तावदुपायम्, यथा मे यदृच्छादृष्टप्रतिकृतिर्मालविका प्रत्यक्ष-दर्शना भवति' इति । मया च तत्तथा कृतम् । यावदस्मै निवेदयामि । (इति परिक्रामति ।)

राजा—(विदूषकं दृष्ट्वा) अयमपरः कार्यान्तरसचिवोऽस्मानुपस्थितः ।

विदूषकः—(उपसृत्य) [2]वर्धतां भवान् ।

राजा—(सशिरःकम्पं) इत आस्यताम् । (विदूषक उपविष्टः ।)

राजा—वयस्य, कच्चिदुपेयोपायदर्शने व्यापृतं ते प्रज्ञाचक्षुः ।

(*Enter* Vidūshaka)

Vidūshaka. I have been thus commanded by His Highness: 'Gāutama, think out a plan by which Mālavikā whose picture was seen by accident may be actually seen by me.' And I have done accordingly. I shall just inform him. (*Walks about*)

King. (*Looking at Vidūshaka*) Here is another person waiting on us, who is a minister in charge of a different department.

Vidūshaka. (*Approaching*) May you prosper.

King. (*With a nod of his head*) Take your seat here. (*Vidūshaka sits*)

King. Friend, was your intellectual eye directed in finding out a plan for the end in view ?

---

१. आणत्तोम्हि तत्तहोदा रण्णा । गोदम, चिन्तेहि दाव उवाअं, जह मे जदिच्छादिट्ठपडिकिदी मालविआ पच्छक्खदंसणा होदित्ति । मए वि तं तह किदं । जाव से णिवेदेमि । २. वड्ढदु भवं ।

विदूषकः—[1]प्रयोगसिद्धिं पृच्छ ।

राजा—कथमिव ।

विदूषकः—(कर्णे) [2]एवमिव ।

राजा—साधु वयस्य, निपुणमुपक्रान्तम् । दुरधिगमसिद्धावप्यस्मिन्नारम्भे वयमाशंसामहे । कुतः ।

अर्थं सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव ।
दृश्यं तमसि न पश्यति दीपेन विना सचक्षुरपि ॥ ९ ॥

(नेपथ्ये)

अलं बहु विकत्थ्य । राज्ञः समक्षमेवावयोरधरोत्तरयोर्व्यक्तिर्भविष्यति ।

Vidūshaka. Ask about the culmination of the plan.

King. How?

Vidūshaka. *(Whispers in the ear)* Just so.

King. Well, comrade, a clever beginning. We hope to succeed in this task, difficult as it may be. For—

He who has assistance is alone competent to realize an object which has impediments. A person though possessed of eyes, does not see an object in darkness without the aid of a lamp. (9)

(Behind the scenes)

Enough of bragging too much. In the presence of the king himself will be determined the inferior and the superior of us.

---

१. पओअसिद्धिं पुच्छ । २. एव्वं विअ ।

राजा—(आकर्ण्य) वयस्य, त्वत्सुनीतिपादपस्येदं कुसुममुद्भिन्नम् ।

विदूषकः—[1]फलमपि द्रक्ष्यसि ।

(ततः प्रविशति कञ्चुकी ।)

कञ्चुकी—देव, अमात्यो विज्ञापयति—अनुष्ठिता प्रभोराज्ञेति । एतौ पुनर्हरदत्तगणदासौ

उभावभिनयाचार्यौ परस्परजयोद्यतौ ।
त्वां द्रष्टुमिच्छतः साक्षाद्भावाविव शरीरिणौ ॥ १० ॥

राजा—प्रवेशय तौ ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रम्य पुनस्ताभ्यां सह प्रविश्य) इत इतो भवन्तौ ।

King. *(Listening)* This is the flower put forth by the tree of your tactics.

Vidūshaka. You will see its fruit also.

(*Enter the* Chamberlain)

Chamberlain. My lord, the minister intimates that Your Highness's command has been carried out. But these two persons, Haradatta and Gaṇadāsa—both masters of dramatic art, bent on vanquishing each other and looking like obvious embodiments of dramatic action, desire to see you in person. (10)

King. Admit them.

Chamberlain. As Your Highness commands.

(Exit and re-enter with them both)

Here, here, gentlemen.

---

१. फलं वि दक्खिस्ससि ।

हरदत्तः—(राजानमवलोक्य) अहो दुरासदो राजमहिमा ।

न च न परिचितो न चाप्यरम्य-
श्चकितमुपैमि तथापि पार्श्वमस्य ।
सलिलनिधिरिव प्रतिक्षणं मे
भवति स एव नवो नवोऽयमक्ष्णोः ॥ ११ ॥

गणदासः—महत्खलु पुरुषाकारमिदं ज्योतिः । तथा हि—

द्वारेनियुक्तपुरुषानुमतप्रवेशः
सिंहासनान्तिकचरेण सहोपसर्पन् ।
तेजोभिरस्य विनिवर्तितदृष्टिपातै-
र्वाक्यादृते पुनरिव प्रतिवारितोऽस्मि ॥ १२ ॥

कञ्चुकी—एष देवः । उपसर्पतां भवन्तौ ।

Haradatta. *(Looking at the king)* Oh ! The unapproachable greatness of the king !

Neither is he unfamiliar nor otherwise than genial. Yet I approach his side with fear. Like the Ocean, he appears to my eyes new every moment. (11)

Gaṇadāsa. Mighty indeed is the splendour taking this form of man ! Accordingly—

Having got admittance by the authority of the person in charge of the gate and walking in along with the valet who is posted near the throne, I am repelled, as it were, though without words, by the rays of his splendour which dazzle my eyes. (12)

Chamberlain. Here is His Highness. Both of you, draw near.

उभौ—(उपसृत्य) विजयतां देवः ।

राजा—स्वागतं भवद्भ्याम् । (परिजनं विलोक्य) आसने तावदत्र-भवतोः ।

(उभौ परिजनोपनीतयोरासनयोरुपविष्टौ ।)

राजा—किमिदं शिष्योपदेशकाले युगपदाचार्ययोरुपस्थानम् ।

गणदासः—देव, श्रूयताम् । सुतीर्थादभिनयविद्या शिक्षिता दत्तानुयोगश्चास्मि देवेन, देव्या च परिगृहीतः ।

राजा—दृढं जाने । ततः किम् ।

गणदासः—सोऽहममुना हरदत्तेन प्रधानपुरुषसमक्षम् 'अयं मे न पादरजसापि तुल्य' इत्यधिक्षिप्तः ।

Both. (Going near) Glory to Your Highness.

King. Welcome to you both. *(Looking at a servant)* Seats for both these gentlemen.

(Both sit on the seats brought by the servant)

King. What does this mean—the arrival of both of you simultaneously at a time when you ought to be teaching your students?

Gaṇadāsa. Your Highness, please listen. I have learnt the dramatic art from an ideal master. I have also been accorded recognition by Your Highness. And further, I have been patronised by Her Highness.

King. True, I know. But what of that?

Gaṇadāsa. With all that, I have been abused by this Haradatta in the presence of elderly men thus :

हरदत्तः—देव, अयमेव मयि प्रथमं परिवादकरः, अत्रभवतः किल मम च समुद्रपल्वलयोरिवान्तरमिति। तदत्रभवानिमं मां च शास्त्रे प्रयोगे च विमृशतु। देव एव नौ विशेषज्ञः प्राश्निकः।

विदूषकः—[1]समर्थं प्रतिज्ञातम्।

गणदासः—प्रथमः कल्पः। अवहितो देवः श्रोतुमर्हति।

राजा—तिष्ठतु तावत्। पक्षपातमत्र देवी मन्यते। तदस्याः पण्डितकौशिकीसहितायाः समक्षमेव न्याय्यो व्यवहारः।

विदूषकः—[2]सुष्ठु भवान्भणति।

'This man is not equal even to the dust of my feet.'

Haradatta. Your Highness, it was this man who is known to have first defamed me that as between his worthy self and myself the difference is as between the Ocean and a pond. Therefore, Your Highness will be pleased to examine him and me both in theory and practice. Your Highness will be the sole judge of our comparative merits.

Vidūshaka. A proper challenge.

Gaṇadāsa. An excellent course. Your Highness deserves to listen with attention.

King. Let it remain. The queen will suspect partiality in the matter. It is therefore proper to hold the contest in her presence accompanied by the learned Kāuśikī.

Vidūshaka. What you say is proper.

---

१. समत्थं पडिण्णादं। २. सुट्ठु भवं भणादि।

आचार्यौ—यद्देवाय रोचते ।

राजा—मौद्गल्य, अमुं प्रस्तावं निवेद्य पण्डितकौशिक्या सार्धमाहूयतां देवी ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रम्य सपरिव्राजिकया देव्या सह प्रविश्य) इत इतो भवती ।

देवी—(परिव्राजिकां विलोक्य) [1]भगवति, हरदत्तस्य गणदासस्य च संरम्भे कथं पश्यसि ।

परिव्राजिका—अलं स्वपक्षावसादशङ्कया । न परिहीयते प्रतिद्वन्द्विनो गणदासः ।

देवी—[2]यद्यप्येवं, राजपरिग्रहोऽस्य प्रधानत्वमुपहरति ।

Both masters. As Your Highness pleases.

King. Māudgalya, let the queen be informed of this incident and brought here along with the learned Kāuśikī.

Chamberlain. As your Highness commands.

(Exit and Enter with the Queen *accompanied by the* Female ascetic)

Here, here, madam.

Queen. (Looking at the Female ascetic) Your Holiness, in the contest between Haradatta and Gaṇadāsa how do you anticipate the result ?

Female ascetic. Enough of apprehending the defeat of your side. Gaṇadāsa won't lag behind his adversary.

---

१. भअवदि, हरदत्तस्स गणदासस्स अ संरम्भे कहं पेक्खसि ।

२. जइ वि एव्वं, राअपरिग्गहो से पहाणत्तणं उवहरइ ।

परिव्राजिका—अधिराज्ञीशब्दभाजनमात्मानमपि तावच्चिन्तयतु भवती । पश्य ।

अतिमात्रभासुरत्वं पुष्यति भानोः परिग्रहादनलः ।
अधिगच्छति महिमानं चन्द्रोऽपि निशापरिगृहीतः ॥ १३ ॥

विदूषकः—[1]अविध अविध उपस्थिता पीठमर्दिकां पण्डितकौशिकीं पुरस्कृत्य देवी ।

राजा—पश्याम्येनाम् । यैषा—

मङ्गलालंकृता भाति कौशिक्या यतिवेषया ।
त्रयी विग्रहवत्येव सममध्यात्मविद्यया ॥ १४ ॥

Queen. Nevertheless the king's recognition confers eminence on him.

Female ascetic. You must remember also yourself to be the holder of the title of queen. See—

By the Sun's gift the Fire gets increased in refulgence. Favoured by the Night, the Moon also attains glory. (13)

Vidūshaka. Oh ! Ho ! The queen has come, preceded by her associate, the learned Kāuśikī.

King. I behold her, who—

Decked in auspicious attire and accompanied by Kāuśikī in the dress of an ascetic, (she) shines like the personification of the threefold Vedic lore assisted by the Philosophy of the Soul. (14)

---

१. अविह अविह उवट्ठिदा पीठमद्दिअं पण्डिअकोसिइं पुरोकदुअ देवी ।

परिव्राजिका—(उपेत्य) विजयतां देवः ।

राजा—भगवति, अभिवादये ।

परिव्राजिका—

महासारप्रसवयोः सदृशक्षमयोर्द्वयोः ।
धारिणीभूतधारिण्योर्भव भर्ता शरच्छतम् ॥ १५ ॥

धारिणी—[1]जयत्वार्यपुत्रः ।

राजा—स्वागतं देव्यै । (परिव्राजिकां विलोक्य) भगवति, क्रियतामासनपरिग्रहः ।

(सर्वे उपविशन्ति ।)

राजा—भगवति, अत्रभवतोर्हरदत्तगणदासयोः परस्परविज्ञानसंघर्षो जातः । तदत्र भगवत्या प्राश्निकपदमध्यासितव्यम् ।

Female ascetic. *(Approaching)* May Your Highness be victorious.

King. I bow to Your Holiness.

Female ascetic. May you for a hundred autumns be the lord of Dhāriṇī giving birth to powerful offspring and of the Earth yielding produce in plenty, who are both alike in patience. (15)

Dhāriṇī. Glory to my lord.

King. Welcome to the queen. *(Looking at the Female ascetic)* Your Holiness, please take your seat.

(All sit down)

King. Your Holiness, a mutual rivalry in knowledge has arisen between the revered Haradatta

---

1. जेदु अज्जउत्तो ।

परिव्राजिका—(सस्मितं) अलमुपालम्भेन । पत्तने विद्यमानेऽपि ग्रामे रत्नपरीक्षा ।

राजा—मा मैवम् । पण्डितकौशिकी खलु भगवती । पक्षपातिनावनयोरहं च देवी च ।

आचार्यौ—सम्यगाह देवः । मध्यस्था भगवती नौ गुणदोषतः परिच्छेत्तुमर्हति ।

राजा—तेन हि प्रस्तूयतां विवादवस्तु ।

परिव्राजिका—देव, प्रयोगप्रधानं नाम नाट्यशास्त्रम् । किमत्र वाग्व्यवहारेण । कथं वा देवी मन्यते ।

---

and the revered Gaṇadāsa. Therefore, Your Holiness shall play herein the role of an examiner.

Female ascetic. (With a smile) Enough of mockery. A gem to be tested in a village when there is a city !

King. No, not so. Your Holiness is in fact Kāuśikī, the learned. Myself and the queen are presumed to take sides.

Both Masters. Your Highness says aright. Impartial that she is, Her Holiness shall decide after examining our merits and defects.

King. Then let the contest be commenced.

Female ascetic. Your Highness, practice is the essence of the dramatic art. What is the use of disputation here ? How does the queen think ?

Queen. If you ask me, I do not at all relish a

देवी—[1]यदि मां पृच्छसि, एतयोर्विवाद एव न मे रोचते ।

गणदासः—न मां देवी समानविद्यतः परिभवनीयमनुमन्तुमर्हति ।

विदूषकः—[2]भवति, पश्याम उरभ्रसंपातम् । किं मुधा वेतन-दानेन ।

देवी—[3]ननु कलहप्रियोऽसि ।

विदूषकः—[4]मैवम् । अन्योन्यकलहप्रिययोर्मत्तहस्तिनोरेकतरस्मि-न्ननिर्जिते कुत उपशमः ।

राजा—ननु स्वाङ्गसौष्ठवातिशयमुभयोर्दृष्टवती भगवती ।

परिव्राजिका—अथ किम् ।

---

controversy between them.

Gaṇadāsa. Queen, you must not allow me to be spoken ill of by my brethren in the art.

Vidūshaka. Madam, let us witness a fight of goats. Why pay for it in vain?

Queen. Surely you are fond of quarrel.

Vidūshaka. Not so. When two mad elephants have a craving to fight with each other, whence could there be peace unless one is put down?

King. I suppose Your Holiness has scrutinized the fitness of the limbs of both?

Female ascetic. Yes.

---

१. जइ मं पुच्छसि, एदाणं विवादो एव्व ण मे रोअदि ।

२. भोदि, देक्खामो उरब्भसंवादं । किं मुहा वेअणदाणेण ।

३. णं कलहप्पिओसि ।

४. मा एव्वं । अण्णोण्णकलहप्पिआणं मत्तहत्थीणं एक्कदरस्सिं अणिज्जिदे कुदो उवसमो ।

राजा—तदिदानीमतः परं किमाभ्यां प्रत्याययितव्यम् ।

परिव्राजिका—(सस्मितं) तदेव वक्तुकामास्मि ।

श्लिष्टा क्रिया कस्यचिदात्मसंस्था
संक्रान्तिरन्यस्य विशेषयुक्ता ।
यस्योभयं साधु स शिक्षकाणां
धुरि प्रतिष्ठापयितव्य एव ॥ १६ ॥

विदूषकः—[1]श्रुतमार्याभ्यां भगवत्या वचनम् । एष पिण्डितार्थः, उपदेशदर्शनेन निर्णय इति ।

हरदत्तः—परमरुचितं नः ।

गणदासः—देवि, एवमवस्थितम् ।

King. Then, what further proof are they now expected to give?

Female ascetic. *(With a smile)* I was about to tell the same.

With some persons the practice of an art by themselves is excellent. With others the imparting of instruction takes the predominence. He alone ought to be placed in the forefront of teachers, in whom both are good. (16)

Vidūshaka. Both of you have heard the statement of Her Holiness? The gist of it is that the decision should be by testing your teaching.

Haradatta. It is highly welcome to us.

Gaṇadāsa. Queen, is it so settled?

---

१. सुदं अज्जेहिं भअवदीए वअणं । एसो पिण्डिदत्थो उवदेसदंसणेण णिण्णओत्ति ।

देवी—[1]यदा पुनरमेधाविनी शिष्या उपदेशं मलिनयति, तदा आचार्यस्य दोषो नु ।

राजा—देवि, एवमापद्यते । विनेतुरद्रव्यपरिग्रहोऽपि बुद्धिलाघवं प्रकाशयति ।

देवी—(स्वगतं) [2]यथेदानीम् । (गणदासं विलोक्य प्रकाशं) अलमार्यपुत्रस्योत्साहकारणं मनोरथं पूरयित्वा । विरम निरर्थकादारम्भात् ।

विदूषकः—[3]सुष्ठ भवती भणति । भो गणदास, संगीतपदं लब्ध्वा सरस्वत्युपायनमोदकान् खादतः किं ते सुलभनिग्रहेण विवादेन ।

Queen. If a dull student misuses the lessons taught her, is it the fault of the teacher ?

King. Queen, it comes to this, that the choice of a bad pupil itself bespeaks want of wisdom on the part of the teacher.

Queen (Aside) How now ? *(Looking at Gaṇadāsa) (Aloud)* Enough of your furtherance of the object in which my lord is enthusiastic. Desist from your fruitless endeavour.

---

१. जदा उण अमेहाविणी सिस्सा उवदेसं मलिणेदि, तदा आआरिअस्स दोसो णु ।

२. जह दाणिं । अलं अज्जउत्तस्स ऊसाहक्कारणं मणोरहं पूरिअ । विरम णिरत्थआदो आरम्भादो ।

३. सुट्ठु होदी भणादि । भो गणदास, संगीदपदं लम्भिअ सरस्सईउवाअणमोदआइ खादमाणस्स किं दे सुलहणिग्गहेण विवादेण ।

गणदासः—सत्यमयमेवार्थो देवीवचनस्य । श्रूयतामवसरप्राप्तमिदम् ।

लब्धास्पदोऽस्मीति विवादभीरो-
स्तितिक्षमाणस्य परेण निन्दाम् ।
यस्यागमः केवलजीविकायै
तं ज्ञानपण्यं वणिजं वदन्ति ॥ १७ ॥

देवी—[1]अचिरोपनीता ते शिष्या । तदपरिनिष्ठितस्योपदेशस्यान्याय्यं प्रदर्शनम् ।

Vidūshaka. Her Highness speaks right. O Gaṇadasa, tasting as you do the sweetmeats offered to Goddess Sarasvatī ever since you mastered the alphabet of music, why do you enter on a controversy which will easily bring about a defeat ?

Gaṇadāsa. True, that will be the only meaning of Her Highness's words. Please hear what is imminent for me to say now.

A man who fights shy of a contest because he is well provided in life and puts up with an insult from another and whose learning is a mere means of livelihood—people call him a merchant trading in knowledge. (17)

Queen. Your lady pupil was taken only recently. Therefore, it is not proper to put to test your incomplete teaching.

---

१. अइरोवणीदा दे सिस्सा । ता अवरिणिट्ठिदस्स उवदेसस्स अण्णाअं पदंसणं ।

गणदासः—अत एव मे निर्बन्धः ।

देवी—[1]तेन हि द्वावपि भगवत्यै उपदेशं दर्शयतम् ।

परिव्राजिका—देवि, नैतन्न्याय्यम् । सर्वज्ञस्याप्येकाकिनो निर्णयाभ्युपगमो दोषाय ।

देवी—(अपवार्य) [2]मूढे परिव्राजिके, किं मां जाग्रतीमपि प्रसुप्तामिव करोषि । (इति सासूयं परावर्तते ।)

(राजा देवीं परिव्राजिकायै दर्शयति ।)

परिव्राजिका—(विलोक्य)

अनिमित्तमिन्दुवदने किमत्रभवतः पराङ्मुखी भवसि ।
प्रभवन्त्योऽपि हि भर्तृषु कारणकोपाः कुटुम्बिन्यः ॥ १८ ॥

Gaṇadāsa. That is exactly why I insist.

Queen. Then both of you shall display your teaching to Her Holiness.

Female ascetic. Queen, this is not proper. It will be dangerous to accept the verdict of a single, though omniscient, person.

Queen. *(Within)* O fool of a female ascetic, you make me asleep, as it were, while awake.

(The queen turns aside in envy. The king points out the queen to the Female ascetic)

Female ascetic. *(Seeing)*

O moon-faced lady, why do you turn away your face from His Highness without any cause?

---

१. तेण हि दुवे वि भअवदीए उवदेसं दंसेह ।

२. मुद्धे परिव्वज्जिए, किं मं जग्गदिं वि पसुत्तं विअ करेसि ।

विदूषकः—[1]ननु सकारणमेव । आत्मनः पक्षो रक्षितव्यः । (गणदासं विलोक्य) दिष्ट्या कोपव्याजेन देव्या परित्रातो भवान् । न खलु सुशिक्षितोऽपि सर्व उपदेशदर्शने निपुणो भवति ।

गणदासः—देवि, श्रूयताम् । एवं जानन्ति । तदिदानीम्—

विवादे दर्शयिष्यन्तं क्रियासंक्रान्तिमात्मनः ।
यदि मां नानुजानासि परित्यक्तोऽस्म्यहं त्वया ॥ १९ ॥

(आसनादुत्थातुमिच्छति ।)

Masters as they are, housewives become angry with their husbands only for some sufficient reason. (18)

Vidūshaka. Of course it is only for a reason. One should protect his own party. *(Looking at Gaṇadāsa)* Luckily you have been shielded by the queen under the guise of indignation. For, it is not every expert that will be able to offer his teaching for scrutiny.

Gaṇadāsa. Queen, please listen. This is how people will understand. Now therefore—

If you do not permit me to display in a contest my skill in imparting instruction, I am forsaken by you. (19)

(Desires to rise from his seat)

---

१. णं सकारणं एव्व । अत्तणो पक्खो रक्खिदव्वो । दिट्ठिआ कोवव्वाजेण देवीए परित्तादो भवं । ण खु सुसिक्खिदो वि सव्वो उवदेसदसणे णिउणो होदि ।

देवी—(स्वगतं) [1]का गतिः । (प्रकाशं) प्रभवत्याचार्यः शिष्यजनस्य ।

गणदासः—चिरमपदे शङ्कितोऽस्मि । (राजानमवलोक्य) अनुज्ञातं देव्या । तदाज्ञापयतु देवः कस्मिन्नभिनेयवस्तुन्युपदेशं दर्शयिष्यामि ।

राजा—यत्रादिशति भगवती ।

परिव्राजिका—किमपि देव्या मनसि वर्तते । ततः शङ्कितास्मि ।

देवी—[2]भण विस्रब्धम् । ननु प्रभविष्याम्यात्मनः परिजनस्य ।

राजा—मम चेति ब्रूहि ।

देवी—[3]भगवति, भणेदानीम् ।

Queen. *(To herself)* What to do? *(Aloud)* The teacher is master of his pupil.

Ganadāsa. I have long been unduly sceptical. (*Looking at the king)* Her Highness has granted permission. Therefore, Your Highness may order. In which topic of the Stage shall I exhibit my teaching?

King. In the topic that Her Holiness directs.

Female ascetic. Something is lurking in the mind of the queen. Hence I am hesitating.

Queen. Tell boldly. Certainly I am master of my servant.

King. Add—and also of me.

Queen. Your Holiness, now speak out.

---

१. का गई । पहवदि आआरिओ सिस्सजणस्स । २. भण वीसद्धं । णं पहविस्सं अत्तणो परिअणस्स । ३. भअवदि भण दाणिं ।

परिव्राजिका—देव, चतुष्पादोद्भवं छलितं दुष्प्रयोजमुदाहरन्ति । तत्रैकार्थसंश्रयमुभयोः प्रयोगं पश्यामः । तावता ज्ञायत एवात्रभवतोरुपदेशान्तरम् ।

आचार्यौ—यदाज्ञापयति भगवती ।

विदूषकः—[1]तेन हि द्वावपि वर्गौ प्रेक्षागृहे संगीतरचनां कृत्वा अत्रभवतो दूतं प्रेषयतम् । अथवा मृदङ्गशब्द एव नः उत्थापयिष्यति ।

हरदत्तः—तथा । (इत्युत्तिष्ठति ।) (गणदासो देवीं विलोकयति ।)

देवी—(गणदासं विलोक्य) [2]न हि विजयप्रत्यर्थिन्यहमार्यस्य । विजयी भव । (आचार्यौ प्रस्थितौ ।)

Female ascetic. Your Highness, people describe the Chhalita type of dance consisting of four feet as difficult to enact. Therein let us compare the practice of both on an identical theme. By that the difference in teaching between the two gentlemen will certainly be known.

Both masters. As Your Holiness commands.

Vidūshaka. Therefore, let both parties arrange for the musical performance in the amphitheatre and send a messenger to His Highness. Nay, the sound of the tabor will itself rouse us.

Haradatta. Alright. *(Rises)*

(Gaṇadāsa looks at the queen)

---

१. देण हि दुवे वि वग्गा पेक्खाघरे संगीदरअणं करिअ अत्तहोदो दूदं पेसअन्तु । अहवा मिअङ्गसद्दो एव्व णो उट्ठावइस्सदि ।

२. णहि विअअपच्चत्थिणी अहं अज्जस्स । विअई होहि ।

3

परिव्राजिका—इतस्तावदाचार्यौ ।

आचार्यौ—(परिवृत्य) इमौ स्वः ।

परिव्राजिका—निर्णयाधिकारे ब्रवीमि । सर्वाङ्गसौष्ठवाभिव्यक्तये विरलनेपथ्ययोः पात्रयोः प्रवेशोऽस्तु ।

उभौ—नेदमावयोरुपदेश्यम् । (इति निष्क्रान्तौ ।)

देवी—(राजानमवलोक्य) [1]यदि राजकार्येष्वीदृश्युपायनिपुणतार्यपुत्रस्य ततः शोभनं भवेत् ।

राजा—देवि,

अलमन्यथा गृहीत्वा न खलु मनस्विनि मया प्रयुक्तमिदम् ।
प्रायः समानविद्याः परस्परयशःपुरोभागाः ॥ २० ॥

Queen. (Looking at Gaṇadāsa) I am not at all minded to prevent your scoring a victory. May you come out victorious. *(Both masters start)*

Female ascetic. Masters, here please.

Both masters. (Turning back) Here are we.

Female ascetic. I say in my capacity as umpire. Let both actors enter poorly dressed so as to display the beauty of their entire person.

Both masters. We need not be reminded of it. [*Exeunt*

Queen. (Looking at the king) My lord, it had been well, had you directed so much ingenuity of yours in the discharge of your kingly duties.

King. O queen,

---

1. जइ राअकज्जेसु ईरिसी उवाअणिउणदा अज्जउत्तस्स तदो सोहणं हवे ।

(नेपथ्ये मृदङ्गध्वनिः । सर्वे कर्णं ददति ।)

परिव्राजिका—हन्त प्रवृत्तं संगीतम् । तथा ह्येषा

जीमूतस्तनितविशङ्किभिर्मयूरै-
रुद्ग्रीवैरनुरसितस्य पुष्करस्य ।
निर्ह्रादिन्युपहितमध्यमस्वरोत्था
मायूरी मदयति मार्जना मनांसि ॥ २१ ॥

राजा—देवि, सामवायिका भवामः ।

देवी—(स्वगतं) [1]अहो अविनय आर्यपुत्रस्य ।

(सर्वे उत्तिष्ठन्ति ।)

Don't mistake me otherwise. O noble-minded lady, this is none of my doing. Persons proficient in the same learning are generally jealous of each other in reputation. (20)

(The sound of tabor behind the scenes)
(All lend their ears)

Female ascetic. Oh ! Music has commenced. Therefore it is that—

This resonant beat of the drum known as Māyūrī, produced by the application of the middle tune and followed up by the notes of peacocks which mistake it for a thunder of clouds and lift their necks high into the air, ravishes our minds. (21)

King. Queen, let us be spectators.

Queen. *(Within)* Alas, the audacity of my lord !

(All rise)

---

१. अहो अविणओ अज्जउत्तस्स ।

विदूषकः—(अपवार्य) [1]भो वयस्य, धीरं गच्छ । मा तत्रभवतीं धारिणीं विसंवादयिष्यसि ।

राजा—

धैर्यावलम्बिनमपि त्वरयति मां मुरजवाद्यरागोऽयम् ।
अवतरतः सिद्धिपथं शब्दः स्वमनोरथस्येव ॥ २२ ॥

(इति निष्क्रान्ताः सर्वे ।)

इति प्रथमोऽङ्कः ।



Vidūshaka. *(Aside)* O friend, walk steadily lest you should rouse the suspicions of Her Highness Dhāriṇī.

King. In spite of my effort to keep my mental stability this pleasing sound of the drum makes me flurried as though it were the echo of my heart's desire about to fructify. (22)

(Exeunt omnes)

End of the First Act.

---

१. भो वअस्स, धीरं गच्छ । मा तत्तहोदिं धारिणिं विसंवादइस्ससि ।

द्वितीयोऽङ्कः ।

(ततः प्रविशति संगीतरचनायां कृतायामासनस्थः सवयस्यो राजा धारिणी परिव्राजिका विभवतश्च परिवारः ।)

राजा—भगवति, अत्रभवतोराचार्ययोः कतरस्य प्रथममुपदेशं द्रक्ष्यामः ।

परिव्राजिका—ननु समानेऽपि ज्ञानवृद्धभावे वयोवृद्धत्वाद्गणदासः पुरस्कारमर्हति ।

राजा—मौद्गल्य, एवमत्रभवतोरावेद्य नियोगमशून्यं कुरु ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

ACT THE SECOND

(Enter the King *seated with* his Friend, *while music is in full swing,* Dhāriṇī, *the* Female ascetic *and* suitable retinue)

King. Your Holiness, of these two revered masters, whose teaching shall we see first?

Female ascetic. Although seniority in knowledge is no doubt equal, Gaṇadāsa deserves the first turn by reason of seniority in age.

King. Māudgalya, put the command into effect by informing the two revered masters accordingly.

Chamberlain. As Your Highness commands. [*Exit*

(प्रविश्य)

गणदासः—देव, शर्मिष्ठायाः कृतिर्लयमध्या चतुष्पादा । तस्यास्तु छलिकप्रयोगमेकमनाः श्रोतुमर्हति देवः ।

राजा—आचार्यबहुमानादवहितोऽस्मि ।

(निष्क्रान्तो गणदासः ।)

राजा—(जनान्तिकं) वयस्य,

नेपथ्यगृहगतायाश्चक्षुर्दर्शनसमुत्सुकं तस्याः ।
संहर्तुमधीरतया व्यवसितमिव मे तिरस्करिणीम् ॥ १ ॥

विदूषकः—(अपवार्य) [१]उपस्थितं नयनमधु संनिहितमक्षिकं च । तदप्रमत्तः इदानीं पिब ।

(Enter Gaṇadāsa)

Gaṇadāsa. Your Highness, there is the composition of Śarmishṭhā attuned to the middle timing of the tone, consisting of four feet. Your Highness will listen with undivided attention to the Chhalika representation of the said song.

King. I am all attention out of deference to the master. *(Exit* Gaṇadāsa)

King. (Aside) Friend,

Eager to look at her who is behind the stage, my eyes *(lit.,* eye) are intent, as it were, to withdraw the screen out of impatience. (1)

Vidūshaka. (Aside) There is near at hand honey for your eyes, but in the company of the bee. Hence enjoy its taste now cautiously.

---

१. उवट्ठिदं णअणमहु संणिहिदमक्खिअं अ । ता अप्पमत्तो दाणिं पेहि ।

(ततः प्रविशत्याचार्यप्रत्यवेक्ष्यमाणाङ्गसौष्ठवा मालविका ।)

विदूषकः—(जनान्तिकं) [1]प्रेक्षतां भवान् । न खल्वस्याः प्रतिच्छन्दात्परिहीयते मधुरता ।

राजा—(अपवार्य) वयस्य,

चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम् ।
संप्रति शिथिलसमाधिं मन्ये येनेयमालिखिता ॥ २ ॥

गणदासः—वत्से, मुक्तसाध्वसा सत्त्वस्था भव ।

राजा—(आत्मगतं) अहो सर्वस्थानानवद्यता रूपस्य । तथाहि ।

दीर्घाक्षं शरदिन्दुकान्ति वदनं बाहू नतावंसयोः
संक्षिप्तं निबिडोन्नतस्तनमुरः पार्श्वे प्रमृष्टे इव ।
मध्यः पाणिमितोऽमितं च जघनं पादावरालाङ्गुली
छन्दो नर्तयितुर्यथैव मनसि श्लिष्टं तथास्या वपुः ॥३॥

(Enter Mālavikā, *the elegance of her limbs being observed by her master)*

Vidūshaka. *(Aside)* See. Her loveliness is very like that in the picture.

King. *(Aside)* Friend,

While she was in the picture, my mind apprehended an exaggeration of beauty, but now I think, the man by whom she was written had no enough concentration. (2)

Gaṇadāsa. My dear girl, leave off nervousness and be firm.

King. *(To himself)* Oh ! How absolutely free

---

१. पेक्खदु भवं । ण खु से पडिच्छन्दादो परिहीअदि महुरदा ।

मालविका—(उपगानं कृत्वा चतुष्पादवस्तुकं गायति ।)

[1]दुर्लभः प्रियो मे तस्मिन् भव हृदय निराशम्
अहो अपाङ्गको मे प्रस्फुरति किमपि वामकः ।
एष स चिरदृष्टः कथमुपनेतव्यो
नाथ मां पराधीनां त्वयि गणय सतृष्णाम् ॥ ४ ॥

(इति यथारसमभिनयति ।)

from flaws is her beauty ! Accordingly—

Her face has long eyes and bears the lustre of the autumnal Moon ; her hands branch off in a curve at the shoulders ; her chest is compact with overlapping high breasts ; her sides are planed off, as it were ; her waist confines within the grasp of a hand ; her hip is broad, and her feet have slanting toes. Her body is cast as though in conformity with the ideal in the mind of her dance-master. (3)

Mālavikā. (After singing the preparatory tune, sings the song consisting of four feet)

My sweetheart is beyond my reach. O heart, give up all hopes about him. Hallooh ! My left eye throbs a little ! Here is he seen after long ! How am I to meet him again ? O lord, know me as a dependent and one fallen in love with thee. (4)

(She shows gestures appropriate to the emotion)

1. दुल्लहो पिओ मे तस्सिं भव हिअअ णिरासं
अह्मो अपङ्गओ मे पप्फुरइ किं वि वामओ ।
एसो सो चिरदिट्ठो कहं उवणइदव्वो
णाह मं पराहीणं तुइ गणअ सतिण्हम् ॥

विदूषकः—(जनान्तिकं) [1]भो वयस्य, चतुष्पदवस्तुकं द्वारीकृत्य त्वय्युपक्षिप्त इवात्मा तत्रभवत्या ।

राजा—(जनान्तिकं) सखे, एवमेव ममापि हृदयम् । अनया खलु

जनमिममनुरक्तं विद्धि नाथेति गेये
वचनमभिनयन्त्या स्वाङ्गनिर्देशपूर्वम् ।
प्रणयगतिमदृष्ट्वा धारिणीसंनिकर्षा-
दहमपि सुकुमारप्रार्थनाव्याजमुक्तः ॥ ५ ॥

(मालविका गीतान्ते निष्क्रमितुमारब्धा ।)

विदूषकः—[2]भवति, तिष्ठ । किमपि वो विस्मृतः क्रमभेदः ।

Vidūshaka. (Aside) Friend, by the medium of this four-footed song she has as if surrendered herself to you.

King. (Aside) Friend, likewise is my opinion too.

As she sang the song, 'O Lord, know me as fallen in love with thee,' and expressed its sense by means of gestures pointing to her own person, I imagine, I myself was addressed by her under the pretext of reciting an elegant appeal of love, she being at a loss to know any other means of communicating her love owing to the presence of Dhāriṇī. (5)

(After finishing the song, Mālavikā *begins to start)*

Vidūshaka. Madam, stop. You have forgotten a certain step.

---

१. भो वअस्स, चउप्पदवत्थुअं दुवारीकदुअ तुइ उवक्खित्तो विअ अप्पा तत्तहोदीए । २. भोदि, चिठ्ठ । किंवि वो विसुमरिदो कमभेदो ।

गणदासः—वत्से, उपदेशविशुद्धा यातुमर्हसि ।

(मालविका निवृत्य स्थिता ।)

राजा—(आत्मगतं) अहो, सर्वास्ववस्थासु चारुता शोभान्तरं पुष्यति । तथा हि ।

वामं संधिस्तिमितवलयं न्यस्य हस्तं नितम्बे
कृत्वा श्यामाविटपसदृशं स्रस्तमुक्तं द्वितीयम् ।
पादाङ्गुष्ठालुलितकुसुमे कुट्टिमे पातिताक्षं
नृत्तादस्याः स्थितमतितरां कान्तमृज्वायतार्धम् ॥ ६ ॥

देवी—[1]ननु गौतमवचनमप्यार्यो हृदये करोति ।

Gaṇadāsa. My dear girl, you shall go after clearing your education of all reproach.

(Mālavikā *stands turning back)*

King. *(To himself)* Oh ! Every kind of posture lends a peculiar charm to her beauty ! For—

Resting, as she does, on the waist, her left hand with bracelets motionless at the wrist, letting the other hand hang at ease like the branch of a Śyāmā creeper, casting her eyes at the dais covered with flowers gently crushed by her great toe and making the upper half of her body stand straight and tall, her standing is much more fascinating than her dance. (6)

Queen. Do you take even Gāutama's word seriously, sir ?

१. णं गोदमवअणं वि अज्जो हिअए करेदि ।

गणदासः—देवि, मा मैवम् । देवप्रत्ययात्संभाव्यते सूक्ष्मदर्शिता गौतमस्य ।

मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः ।
पङ्कच्छिदः फलस्येव निकर्षेणाविलं पयः ॥ ७ ॥

(विदूषकं विलोक्य) शृणुमो विवक्षितमार्यस्य ।

विदूषकः—(गणदासं विलोक्य) [1]साक्षिणीं तावत्पृच्छ । पश्चाद्यो मया क्रमभेदो लक्षितस्तं भणिष्यामि ।

गणदासः—भगवति, यथादृष्टमभिधीयताम् । गुणो वा दोषो वा ।

परिव्राजिका—यथादर्शनं सर्वमनवद्यम् । कुतः ।

Gaṇadāsa. Queen, no, don't say so. By virtue of the confidence reposed by His Highness, Gautama's acuteness of perception is a possibility.

Even a fool becomes enlightened by means of contact with a wise man, just as dirty water becomes pure by contact with the fruit capable of removing dirt. (7)

(Looking at Vidūshaka) Let us hear what you have to say, sir.

Vidūshaka. (Looking at Gaṇadāsa) First ask the umpire. Later on, I shall let you know the omission that I observed.

Gaṇadāsa. Revered lady, tell what was seen by you—good or bad?

Female ascetic. Everything we saw was faultless. For—

---

१. सक्खिणिं दाव पुच्छ । पच्चा जो मए कमभेदो लक्खिदो तं भणिस्सं ।

अङ्गैरन्तर्निहितवचनैः सूचितः सम्यगर्थः
पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु ।
शाखायोनिर्मृदुरभिनयस्तद्विकल्पानुवृत्तौ
भावो भावं नुदति विषयाद्रागबन्धः स एव ॥ ८ ॥

गणदासः—देवः कथं वा मन्यते ।

राजा—वयं स्वपक्षे शिथिलाभिमानाः संवृत्ताः ।

गणदासः—अद्य नर्तयितास्मि ।

उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः ।
श्यामायते न युष्मासु यः काञ्चनमिवाग्निषु ॥ ९ ॥

The meaning of the song is well brought out by her limbs pregnant with expression; the movements of her feet are in keeping with the time of the music; there is absolute identification with the sentiments expressed; her staging is full of action and gentle; while the dance passes through its successive stages, the emotion drives away the heart from external objects; and the expression of her face is so well-known. (8)

Gaṇadāsa. How does Your Highness think?

King. Our predilection for our side has been shattered.

Gaṇadāsa. To-day have I become a dance-master.

The wise deem that teaching of a teacher faultless, which shows itself to advantage in the presence of persons like you just as gold in the presence of fire. (9)

देवी—[1]दिष्ट्या परीक्षकाराधनेनाधिकं वर्धते आर्यः ।

गणदासः—देवीपरिग्रहश्च मे वृद्धिहेतुः । (विदूषकं विलोक्य) गौतम, वदेदानीं यत्ते मनसि वर्तते ।

विदूषकः—[2]प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या । सा ननु वो विस्मृता ।

परिव्राजिका—अहो प्रयोगाभ्यन्तरः प्रश्नः ।

(सर्वे प्रहसिताः । मालविका स्मितं करोति ।)

राजा—(आत्मगतं) उपात्तसारश्चक्षुषो मे स्वविषयः । यदनेन

स्मयमानमायताक्ष्याः किंचिदभिव्यक्तदशनशोभि मुखम् ।
असमग्रलक्ष्यकेसरमुच्छ्वसदिव पङ्कजं दृष्टम् ॥ १० ॥

Queen. Fortunately, sir, you excel by giving satisfaction to those who sit in judgment.

Gaṇadāsa. The queen's encouragement is the only cause of my success. *(Looking at Vidūshaka)* Gāutama, now tell what is in your mind.

Vidūshaka. At the first exhibition of a man's teaching, first is to be performed the worship of a Brahmin. That you have forgotten.

Female ascetic. Oh, a question how strictly within the subject!

(All laugh. Mālavikā smiles)

King. *(Aside)* By this sight my eye has reached the height of its satisfaction. For—

---

१. दिट्ठिआ परिक्खआराहणेण अहिअं वड्ढइ अज्जो ।

२. पुढमोपदेसदंसणे पुढमं बह्मणस्स पूआ कादव्वा । सा णं वो विसुमरिदा ।

गणदासः—महाब्राह्मण, न खलु प्रथमं नेपथ्यप्रदर्शनमिदम्। अन्यथा कथं त्वां दक्षिणीयं न तर्पयिष्यामः।

विदूषकः—[1]मया नाम मुग्धचातकेनेव शुष्कघनगर्जितेऽन्तरिक्षे जलपानमिष्टम्।

परिव्राजिका—एवमेव।

विदूषकः—[2]भगवति, पण्डितपरितोषप्रत्यया ननु मूढा जातिः। यदि भगवत्या शोभनं भणितं तत इदमस्यै पारितोषिकं प्रयच्छामि। (इति राज्ञो हस्तात्कटकमाकर्षति।)

It has seen the smiling face of that long-eyed damsel, beautified by teeth half exposed, just like an opening lotus-flower with its inside fibre partially visible. (10)

Gaṇadāsa. O big Brahmin, this is not our first exhibition at the stage. Otherwise, how would we fail to please a worshippable man like you ?

Vidūshaka. I have longed, like a foolish chātaka bird, to drink water in the sky where empty clouds have been thundering.

Female ascetic. Even so.

Vidūshaka. Revered lady, the illiterate folk are simply guided by the satisfaction of the learned. If Your Holiness has spoken well of her performance, I shall for that reason give her this present.

---

१. मए णाम मुद्धचादएण विअ सुक्खघणगज्जिदे अन्दरिक्खे जलपाणं इच्छिदं।

२. भअवदि, पण्डिदपरितोसपच्चआ णं मूढा जादी। जइ भअवदीए सोहणं भणिदं तदो इमं से पारितोसिअं पअच्छम्मि।

देवी—[1]तिष्ठ तावत् । गुणान्तरमजानन्किमिति त्वमाभरणं ददासि ।

विदूषकः—[2]परकीयमिति कृत्वा ।

देवी—(आचार्यं विलोक्य) [3]आर्य गणदास, ननु दर्शितोपदेशा ते शिष्या ।

गणदासः—वत्से, प्रतिष्ठस्वेदानीम् ।

(मालविका सहाचार्येण निष्क्रान्ता ।)

विदूषकः—(राजानं विलोक्य जनान्तिकं) [4]एतावानेव मे मतिविभवो भवन्तं सेवितुम् ।

राजा—(जनान्तिकं) अलमलं परिच्छेदेन । अहं हि,

(So saying, draws a bangle from the king's hand)

Queen. Just stop. Without knowing the distinction in merit, why do you give away the ornament?

Vidūshaka. Because it is another's.

Queen. (Looking at the teacher) Revered Gaṇadāsa, I suppose your pupil has given proof of her training.

Gaṇadāsa. Dear child, start now.

(Exit Mālavikā *with her master)*

Vidūshaka. (Looking at the king, aside) Such and such only is the potency of my intellect to serve you.

---

१. चिठ्ठ दाव । गुणन्दरं अआणन्तो किंति तुमं आहरणं देसि ।

२. परकेरअं ति कदुअ । ३. अज्ज गणदास, णं दंसिदोवदेसा दे सिस्सा ।

४. एत्तिओ एव्व मे मदिविहवो भवन्दं सेविदुं ।

भाग्यास्तमयमिवाक्ष्णोर्हृदयस्य महोत्सवावसानमिव ।
द्वारपिधानमिव धृतेर्मन्ये तस्यास्तिरस्करणम् ॥ ११ ॥

विदूषकः—(जनान्तिकं) [१]साधु त्वं दरिद्र आतुर इव वैद्येनोपनीयमानमौषधमिच्छसि ।

(प्रविश्य)

हरदत्तः—देव, मदीयमिदानीमुपदेशमवलोकयितुं क्रियतां प्रसादः ।

राजा—(आत्मगतं) अवसितो दर्शनार्थः । (दाक्षिण्यमवलम्ब्य, प्रकाशं) ननु पर्युत्सुका एव वयम् ।

हरदत्तः—अनुगृहीतोऽस्मि ।

King. *(Aside)* Enough, enough of limiting it. For—

I consider her disappearance as the extinction of happiness for my eyes, the termination of a big feast for my heart and a shutting of the door on my courage. (11)

Vidūshaka. *(Aside)* Very well. You expect medicine to be administered by me just as an impecunious patient by a doctor.

(Enter)

Haradatta. My lord, Your Highness will be pleased to witness my performance now.

King. *(Within)* My aim in witnessing is at an end. *(Managing to be courteous, aloud)* We are certainly eager.

Haradatta. I am much obliged.

---

१. साहु तुमं दरिद्दो आदुरो विअ वेज्जेण उवणिज्जमाणं ओसहं इच्छसि ।

(नेपथ्ये)

वैतालिकः—जयतु जयतु देवः। उपारूढो मध्यमह्नः सविता। तथा हि।

पत्रच्छायासु हंसा मुकुलितनयना दीर्घिकापद्मिनीनां
सौधान्यत्यर्थतापाद्वलभिपरिचयद्वेषिपारावतानि।
बिन्दुक्षेपान्पिपासुः परिसरति शिखी भ्रान्तिमद्वारियन्त्रं
सर्वैरुस्रैः समग्रस्त्वमिव नृपगुणैर्दीप्यते सप्तसप्तिः॥१२॥

विदूषकः—[1]अविध अविध। अस्माकं भोजनवेलोपस्थिता, अत्रभवतोऽपि। उचितवेलातिक्रमाच्चिकित्सका दोषमुदाहरन्ति। हरदत्त, किमिदानीं भणसि।

(Behind the scenes)

A minstrel. Victory, victory to the king. The mid-day has set in. Accordingly—

Swans lie with closed eyelids under the shade of leaves of lotuses in tanks. Terraces contain doves detesting their residence in roofs on account of excessive heat. The peacock, desirous of drinking drops of water flung up, approaches the revolving water-fountain. And the Sun shines in the fulness of his rays as you in the fulness of your kingly qualities. (12)

Vidūshaka. Hurrah! The hour of dinner has arrived for us as also for His Highness. Doctors condemn want of punctuality in meals. Haradatta, what do you say now?

---

१. अविह अविह। अह्माणं भोअणवेला उवट्ठिदा, अत्तहोदो वि। उइदवेलादिक्कमादो चिकित्सआ दोसं उदाहरन्दि। हरदत्त, किं दाणिं भणसि।

हरदत्तः—नास्ति वचनस्यान्यस्यावकाशोऽत्र ।

राजा—तेन हि त्वदीयमुपदेशं श्वो वयं द्रक्ष्यामः । विश्राम्यतु भवान् ।

हरदत्तः—यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

देवी—[1]निर्वर्तयत्वार्यपुत्रो मज्जनविधिम् ।

विदूषकः—[2]भवति, विशेषेण भोजने त्वरय ।

परिव्राजिका—(उत्थाय) स्वस्ति भवते ।

(इति सपरिजनया देव्या सह निष्क्रान्ता ।)

विदूषकः—[3]भो ण केवलं रूपे, शिल्पेऽप्यद्वितीया मालविका ।

राजा—वयस्य,

Haradatta. No room for any other discussion now.

King. Then we will witness your teaching to-morrow. You may take rest.

Haradatta. As Your Highness commands. [*Exit*

Queen. My lord, take your bath.

Vidūshaka. Madam, urge him to his dinner in particular.

Female ascetic. *(Rising)* Happiness be unto you.

(Exit along with the Queen accompanied by retinue)

Vidūshaka. Oh ! Mālavikā is matchless not only in beauty, but also in art.

King. Friend,

---

१. णिव्वट्टेदु अज्जउत्तो मज्जणविहिम् ।

२. भोदि, विसेसेण भोअणम्मि तुवरावेहि ।

३. भो ण केवलं रूवे, सिप्पे वि अदुदीआ मालविआ ।

अव्याजसुन्दरीं तां विज्ञानेन ललितेन योजयता ।
उपकल्पितो विधात्रा बाणः कामस्य विषदिग्धः ॥ १३ ॥

किं बहुना । चिन्तयितव्योऽस्मि ते ।

विदूषकः—[1]भवताप्यहम् । इदं विपणिकन्दुरिव म उदराभ्यन्तरं दह्यते ।

राजा—एवमेव भवान्सुहृदर्थे त्वरताम् ।

विदूषकः—[2]गृहीतं वचनम् । किंतु मेघावलीनिरुद्धा ज्योत्स्नेव पराधीनदर्शना तत्रभवती मालविका । भवानपि सूनोपरिचरो गृध्र इव आमिषलोलुपो भीरुकश्च । तस्मादनादर इव कार्यसिद्धिं प्रार्थयमानो मे रोचसे ।

Equipping, as it does, that intrinsically beautiful damsel with a charming knowledge of fine art, Destiny has prepared an arrow of love smeared with venom. (13)

In short, in future I have to be cared for by you.

Vidūshaka. And I also by you. My belly is awfully blazing like a cauldron in a bazaar.

King. Exactly in the same way you shall hasten to do your friend's mission.

Vidūshaka. I am agreed. But the lady Mālavikā, like the moonlight intercepted by clouds, has no

---

१. भवदा वि अहं । दिढं विपणिकन्दु विअ मे उअरब्भन्दरं दज्झइ ।

२. गहीदं वअणं । किंदु मेहावलीणिरुद्धा जोण्हा विअ पराहीणदंसणा तत्तहोदी मालविआ । भवं वि सूणोवरिअरो गद्धो विअ आमिसलोलुओ भीरुओ अ । ता अणादरो विअ कज्जसिद्धिं पत्थअन्दो मे रोअसि ।

राजा—सखे, कथं भविष्यामि ।

सर्वान्तःपुरवनिताव्यापारप्रतिनिवृत्तहृदयस्य ।
सा वामलोचना मे स्नेहस्यैकायनीभूता ॥ १४ ॥

(इति निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः ।



---

independence in permitting herself to be seen. And you, like an eagle hovering round a slaughter-house, hanker after the meat, but are too cowardly to have it. I would therefore like you to appear unconcerned and await success.

King. Friend, how can I?

My heart having turned away from the attractions of all the ladies in my harem, that sweet-eyed damsel has become the sole centre of all my affection. (14)

(Exeunt omnes)

End of the Second Act.



तृतीयोऽङ्कः ।

(ततः प्रविशति परिव्राजिकायाः परिचारिका समाहितिका ।)

समाहितिका—[1]आज्ञप्तास्मि भगवत्या, देवस्योपायनार्थं बीजपूरकं गृहीत्वागच्छेति । तद्यावत्प्रमदवनपालिकां मधुकरिकामन्विष्यामि । (परिक्रम्यावलोक्य च) एषा तपनीयाशोकमवलोकयन्ती तिष्ठति । यावदेनामुपसर्पामि ।

(ततः प्रविशत्युद्यानपालिका ।)

समाहितिका—(उपसृत्य) [2]मधुकरिके, अपि सुखस्त उद्यानव्यापारः ।

ACT THE THIRD

(Enter Samāhitikā, *a servant-maid of the Female ascetic)*

Samāhitikā. I have been commanded by Her Holiness—'Take and bring a pomegranate fruit to be presented to His Highness.' Therefore, I shall just search for Madhukarikā, the female watch of the garden. *(Advancing and seeing)* Lo, here she stands looking at the golden Aśoka tree. I shall just approach her.

---

१. आणत्तह्मि भअवदीए देवस्स उवाअणत्थं बीजपूरअं गेण्हिअ आअच्छत्ति । ता जाव पमदवणपालिअं महुअरिअं अण्णेसामि । एसा तवणीआसोअं ओलोअन्दी चिठ्ठदि । जाव णं उवसप्पामि ।

२. महुअरिए, अवि सुहो दे उज्जाणव्वावारो ।

मधुकरिका—[1]अहो समाहितिका ! सखि, स्वागतं ते ।

समाहितिका—[2]हला, भगवत्याज्ञापयति–अरिक्तपाणिनास्मादृशजनेन अर्थपतिर्द्रष्टव्यः । तद्बीजपूरकेण शुश्रूषितुमिच्छामीति ।

मधुकरिका—[3]ननु संनिहितमेव बीजपूरकम् । कथय तावदन्योन्यसंघर्षितयोर्नाट्याचार्ययोरुपदेशं दृष्ट्वा कतरो भगवत्या प्रशंसितः ।

(*Enter* the Female watch of the garden)

Samāhitikā. *(Approaching)* Madhukarikā, are you getting on well with your garden-work ?

Madhukarikā. Hallooh ! Samāhitikā ! Friend, welcome to you.

Samāhitikā. Friend, Her Holiness commands thus : 'His Highness has to be interviewed by persons like us without empty hands. Hence I desire to call on him with a pomegranate fruit.'

Madhukarikā. Oh ! Pomegranate is near at hand. Tell me first—After seeing the practice of both the competing veterans in the theatre, who was praised by Her Holiness ?

Samāhitikā. Of course, both are experts in theory as well as in practice. But, through the superior

---

१. अह्मो समाहिदिआ ! सहि सागदं दे ।

२. हला, भअवदी आणवेदि । अरित्तपाणिणा अह्मारिसजणेण अत्थपदी दक्खिदव्वो । ता बीजपूरएण सुस्सूसिदुं इच्छम्मित्ति ।

३. णं संणिहिदं एव्व बीजपूरअं । कहेहि दाव अण्णोण्णसंघरिसिदाणं णट्टाअरिआणं उवदेसं दक्खिअ कदरो भअवदीए पसंसिदो ।

समाहितिका—[1]द्वावपि किलागमिनौ प्रयोगनिपुणौ च । किंतु शिष्यागुणविशेषेण उन्नमितो गणदासः ।

मधुकरिका—[2]अथ मालविकागतं कौलीनं कथं श्रूयते ।

समाहितिका—[3]बलवत्खलु साभिलाषो भर्ता तस्याम् । केवलं देव्या धारिण्याश्चित्तं रक्षन्नात्मनः प्रभुत्वं न दर्शयति । मालविकाप्येषु दिवसेष्वनुभूतमुक्तेव मालतीमाला म्लायमाना लक्ष्यते । अतः परं न जाने । विसर्जय माम् ।

मधुकरिका—[4]एतच्छाखावलम्बि बीजपूरकं गृहाण ।

---

merit of his lady-pupil, Gaṇadāsa was extolled.

Madhukarikā. Then how goes the rumour about Mālavikā ?

Samāhitikā. The king is certainly fast in love with her, but out of respect for the feelings of Queen Dhāriṇī, he does not exercise his powers. And Mālavikā is seen all these days pining away just like a wreath of Mālatī flowers used and cast away. More than that I don't know. Send me off.

Madhukarikā. Pluck the pomegranate fruit hanging on this branch.

---

१. दुवे वि किल आअमिणा पओअणिउणा अ । किंदु सिस्सागुणविसेसेण उण्णमिदो गणदासो ।

२. अह मालविआगदं कोलीणं कहं सुणीअदि ।

३. बलिअं खु साहिलासो भट्टा तस्सिं । केवलं देवीए धारिणीए चित्तं रक्खन्दो अत्तणो पहुत्तणं ण दंसेदि । मालविआ वि इमेसु दिअहेसु अणुहूदमुत्ता विअ मालदीमाला मिलाअमाणा लक्खिअदि । अदो वरं ण जाणे । विसज्जेहि मं ।

४. एदं साहावलम्बि बीजपूरअं गेण्ह ।

समाहितिका—(गृहीत्वा) [1]हला त्वमपीतः परं पेशलतरं साधुजन-शुश्रूषायाः फलमनुभव । (इति प्रस्थिता ।)

मधुकरिका—[2]सखि, सममेव गच्छावः । अहमप्यस्य चिरायमाणकुसुमोद्गमस्य तपनीयाशोकस्य दोहदनिमित्तं देव्यै विज्ञापयामि ।

समाहितिका—[3]युज्यते । अधिकारः खलु तव ।

(इति निष्क्रान्ते ।)

इति प्रवेशकः ।

(ततः प्रविशति कामयमानावस्थो राजा विदूषकश्च ।)

राजा—(आत्मानं विलोक्य)

Samāhitikā. *(Plucking the fruit)* Friend, may you get a still better reward for services rendered to the virtuous. *(Starts)*

Madhukarikā. Friend, let us go together. I shall also inform the queen for performing the Dohala of this golden Aśoka which delays to put forth flowers.

Samāhitikā. Proper, certainly it is your duty.

(Exeunt)

END OF THE INTERLUDE

(Enter the love-lorn King *and* Vidūshaka)

King. *(Looking at himself)*

---

१. हला तुमं वि इदो वरं पेसलदरं साहुजणसुस्सूसाए फलं अणुहोहि ।

२. सहि, समं एव्व गच्छह्म । अहं वि इमस्स चिराअमाणकुसुमोग्गमस्स तवणीआसोअस्स दोहदणिमित्तं देवीए विण्णवेमि ।

३. जुज्जइ । अहिआरो क्खु तुह ।

शरीरं क्षामं स्यादसति दयितालिङ्गनसुखे
भवेत्सास्रं चक्षुः क्षणमपि न सा दृश्यत इति ।
तया सारङ्गाक्ष्या त्वमसि न कदाचिद्विरहितं
प्रसक्ते निर्वाणे हृदय परितापं व्रजसि किम् ॥ १ ॥

विदूषकः—[1]अलं भवतो धीरतामुज्झित्वा परिदेवितेन । दृष्टा मया तत्रभवत्या मालविकायाः प्रियसखी बकुलावलिका । श्राविता च मया यद्भवता संदिष्टम् ।

राजा—ततः किमुक्तवती ।

विदूषकः—[2]विज्ञापय भर्तारम्—अनुगृहीतास्म्यनेन नियोगेन ।

The body may be emaciated, because it has not the pleasure of embracing the beloved; the eyes may be filled with tears as she is not seen even for a moment. But, O heart, you are never separated from that deer-eyed damsel; when there is reason for absolute bliss, why do you lament? (1)

Vidūshaka. Enough of losing heart and lamenting. I have seen Bakulāvalikā, the dear companion of that lady Mālavikā. And she was told the message sent by you.

King. What did she then say?

---

१. अलं भवदो धीरदं उज्झिअ परिदेविदेण । दिट्ठा मए तत्तहोदीए मालविआए पिअसही बउलावलिआ । सुणाविदा अ मए जं भवदा संदिट्ठं ।

२. विण्णवेहि भट्टारं—अणुगहीदह्मि इमिणा णिओएण । किंदु सा तवस्सिणी देवीए अहिअदरं रक्खिअमाणा णाअरक्खिदो विअ मणी ण सुहं समासादइदव्वा । तहवि घटइस्सं ति ।

किंतु सा तपस्विनी देव्याधिकतरं रक्ष्यमाणा नागरक्षित इव मणिर्न सुखं समासादयितव्या । तथापि घटयिष्यामीति ।

राजा—भगवन् संकल्पयोने, प्रतिबन्धवत्सु चापि बिषयेष्वभिनिवेश्य तथा प्रहरसि यथा जनोऽयं कालान्तरक्षमो न भवति । (सविस्मयम्)

क्व रुजा हृदयप्रमाथिनी क्व च ते विश्वसनीयमायुधम् ।
मृदु तीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि ॥२॥

विदूषकः—[1]ननु भणामि तस्मिन्साधनीये कार्ये कृतो मयोपायोपक्षेपः । तत्पर्यवस्थापयतु भवानात्मानम् ।

Vidūshaka. Inform His Highness, 'I am much obliged for this direction. But that unfortunate girl is not easy of access, being more carefully guarded by the queen like a gem guarded by a snake. However, I will see to it.'

King. O Lord Cupid, by rousing enthusiasm in things beset with difficulties, you hit this person too hard to brook any delay. *(With wonder)*

Where is the agony which tears asunder the heart, and where is your weapon, inoffensive to all appearance? O Love, soft but carping whichever is said to be, is to be seen in you. (2)

Vidūshaka. I do say, I have already carved out a plan for achieving that object. Therefore, pick up courage.

---

1. णं भणामि तस्सिं साहणिज्जे कज्जे किदो मए उवाओवक्खेवो । ता पज्जवत्थावेदु भवं अत्ताणं ।

राजा—अथेमं दिवसशेषमुचितव्यापारविमुखेन चेतसा क्वनु खलु यापयामि ।

विदूषकः—[1]ननु भवानद्य प्रथमं वसन्तावतारसूचकानि रक्ताशोककोरकाण्युपायनं प्रेष्य नववसन्तावतारव्यपदेशेनेरावत्या निपुणिकामुखेन प्रार्थितः—इच्छाम्यार्यपुत्रेण सह दोलाधिरोहणमनुभवितुमिति । भवताप्यस्यै प्रतिज्ञातम् । तत्प्रमदवनमेव गच्छावः ।

राजा—न क्षममिदम् ।

King. Where then shall I spend the rest of the day with a mind resigned from the habitual avocations?

Vidūshaka. To-day, apparently on the occasion of the advent of the spring, after sending you a present of the red Aśoka buds indicative of the dawn of spring, you have been first requested by Irāvatī through Nipuṇikā—'My lord, I should like to have the pleasure of sitting by your side on the swing.' And you have also promised her accordingly. Therefore, let us both wend our way to the garden.

King. It is not possible.

---

१. णं भवं अज्ज पुढमं वसन्दोदारसूअआइ रत्तासोअकोरआइ उवाअणं पेसिअ णववसन्दावदारव्ववदेसेण इरावदीए णिउणिआमुहेण पत्थिदो । इच्छम्मि अज्जउत्तेण सह दोलाहिरोहणं अणुहोदुं ति । भवदा वि से पडिण्णादं । ता पमदवणं एव्व गच्छह्म ।

विदूषकः—[1]कथमिव ।

राजा—वयस्य, निसर्गनिपुणाः स्त्रियः । कथं मामन्यसंक्रान्तहृदयमुपलालयन्तमपि ते सखी न लक्षयिष्यति । अतः पश्यामि ।

उचितः प्रणयो वरं विहन्तुं
बहवः खण्डनहेतवो हि दृष्टाः ।
उपचारविधिर्मनस्विनीनां
न तु पूर्वाभ्यधिकोऽपि भावशून्यः ॥ ३ ॥

विदूषकः—[2]नार्हति भवानन्तःपुरप्रतिष्ठितं दाक्षिण्यमेकपदे पृष्ठतः कर्तुम् ।

राजा—(विचिन्त्य) तेन हि प्रमदवनमार्गमादेशय ।

Vidūshaka. Why ?

King. Friend, women are acute by nature. However courteous I may be, how will your friend fail to see through me, when my mind strays elsewhere ? Therefore, I conclude—

It is better to ignore the request of ladies—for many are the reasons seen for the disappointment of a request—but not to serve them with overflowing courtesy without sincerity. (3)

Vidūshaka. You ought not to cast off at one stroke all your chivalry so well known towards all the inmates of your harem.

King. *(Reflecting)* Then point out the way to the garden.

---

१. कहं विअ । २. णारिहदि भवं अन्देउरपडिट्ठिदं दक्खिण्णं एक्कपदे पिट्ठदो कादुं ।

विदूषकः—[1]इत इतो भवान् ।

(उभौ परिक्रामतः ।)

विदूषकः—[2]वसन्तः किल पवनदरचालिपल्लवाङ्गुलीभिस्त्वरयतीव भवन्तम्—प्रमदवनं प्रविशत्विति ।

राजा—(स्पर्शं रूपयित्वा) अभिजातः खलु वसन्तः । सखे, पश्य ।

आमत्तानां श्रवणसुभगैः कूजितैः कोकिलानां
सानुक्रोशं मनसिजरुजः सह्यतां पृच्छतेव ।
अङ्गे चूतप्रसवसुरभिर्दक्षिणो मारुतो मे
सान्द्रस्पर्शः करतल इव व्यापृतो माधवेन ॥ ४ ॥

विदूषकः—[3]प्रविश निर्वृतिलाभाय ।

Vidūshaka. Here, here, sir.

(Both walk about)

Vidūshaka. The spring, with its fingers of tender leaves gently shaking in the breeze, seems to urge you on to enter the garden.

King. *(Feeling the pleasure of touch)* The Spring is of course noble-born. Friend, see—

The southern breeze, wafting the fragrance of mango flowers and sweeping over my body, looks like the pressing right hand applied by the Spring which, by means of the sweet cries of frantic cuckoos, seems to make enquiries, out of solicitude, as to my experience of the fever of passion. (4)

Vidūshaka. Enter the garden to enjoy its pleasures.

---

१. इदो इदो भवं । २. वसन्दो किल पवणदरचालिपल्लवङ्गुलीहिं तुवरेदि विअ भवन्तं—पमदवणं पविसदुत्ति । ३. पविस णिव्वुदिलाहाअ ।

(उभौ प्रविशतः ।)

विदूषकः—[1]भो वयस्य, अवधानेन दृष्टिं धेहि । एतत्खलु भवन्तं विलोभयितुकामया प्रमदवनलक्ष्म्या युवतिवेषलज्जापयितृकं वसन्तकुसुमनेपथ्यं गृहीतम् ।

राजा—ननु विस्मयादवलोकयामि ।

रक्ताशोकरुचा विशेषितगुणो बिम्बाधरालक्तकः
प्रत्याख्यातविशेषकं कुरबकं श्यामावदातारुणम् ।
आक्रान्ता तिलकक्रियापि तिलकैर्लग्नद्विरेफाञ्जनैः
सावज्ञेव मुखप्रसाधनविधौ श्रीर्माधवी योषिताम् ॥ ५ ॥

(उभौ उद्यानशोभां निरूपयतः ।)

(Both enter)

Vidūshaka. Friend, look attentively. This is the garb of vernal flowers, put on by Dame Beauty of this garden, which puts to shame the attire of youthful ladies, as though she were desirous of winning your heart.

King. Of course, I behold with wonder.

The red dye of the lower lip resembling a Bimba fruit is surpassed in hue by the red Aśoka; the Kurabaka flowers of the blue, yellow and red types excel the ornamentation of faces by green leaves: the part played by a black mark on the forehead is here much better performed by sesame flowers with bees sticking to them like collyrium.

---

१. भो वअस्स, अवहाणेण दिट्ठिं धेहि । एदं खु भवन्दं विलोहइदुकामाए पमदवणलच्छीए जुवइवेसलज्जापइत्तअं वसन्दकुसुमणेवत्थं गहीदं ।

(ततः प्रविशति पर्युत्सुका मालविका ।)

मालविका—[1]अविज्ञातहृदयं भर्तारमभिलषन्त्यात्मनोऽपि तावल्लज्जे । कुतो विभवः स्निग्धस्य सखीजनस्येमं वृत्तान्तमाख्यातुम् । न जानेऽप्रतीकारगुरुकां वेदनां कियन्तं कालं मदनो मां नेष्यति । (कतिचित्पदानि गत्वा) कुत्र खलु प्रस्थितास्मि । (स्मृतिमभिनीय) आः संदिष्टास्मि देव्या—'गौतमचापलाद्दोलापरिभ्रष्टायाः सरुजो मम चरणः । त्वं तावद्गत्वा तपनीयाशोकस्य दोहदं निर्वर्तय । यदि स पञ्चरात्राभ्यन्तरे कुसुमं

The beauty of the Spring is contemptuous, as it were, at the face-ornamentation of women. (5)

(Both observe the beauty of the garden)

(Enter Mālavikā *with an anxious face)*

Mālavikā. Longing for a husband whose heart is not yet known, I feel ashamed of myself. Where is the courage for me to divulge this news even to my best friends ? I don't know how long the God of Love is going to inflict on me this incurable and unbearable torture ! *(Advancing a few steps)* Wherefor am I starting ? *(Exhibiting a flash of memory)* Ah ! I have been commanded by the queen—'By a joke of Gāutama I fell down from the swinging plank whereby my foot has been injured. You, just go and perform the Dohala for the golden

---

१. अविण्णादहिअअं भट्टारं अहिलसन्दी अत्तणो वि दाव लज्जेमि । कुदो विहवो सिणिद्धस्स सहीजणस्स इमं वुत्तन्तं आचक्खिदुं । ण जाणे अप्पडीआरगुरुअं वेअणं केत्तिअं कालं मअणो मं णइस्सदि । कहिं खु पत्थिदह्मि । आः

दर्शयति, ततोऽहं तव (अन्तरा निःश्वस्य) अभिलाषपूरयितृकं प्रसादं दास्यामि'इति । तद्यावन्नियोगभूमिं प्रथमं गता भवामि । यावदनुपदं मम चरणालंकारहस्तया बकुलावलिकयागन्तव्यम्, परिदेवयिष्ये तावद्विस्रब्धं मुहूर्तकम् । (इति परिक्रामति ।)

विदूषकः—(दृष्ट्वा) [1]हीही, इयं खलु सीधुपानोद्वेजितस्य मत्स्यण्डिकोपनता ।

राजा—अये, किमेतत् ।

Aśoka. If it puts on flowers before the lapse of five nights, then I will give you a reward which *(heaving a sigh in the middle)* will satisfy your desire.' Therefore, I shall first go to the place where I am to do my duty. Before Bakulāvalikā turns up with an anklet in her hand for my foot, I shall for a while freely ventilate my grief. *(Walks on)*

Vidūshaka. *(Seeing)* Oh ! Ho ! Here is sugar-candy available for one disgusted with the drink of arrack.

King. Eh ! What is this ?

Vidūshaka. Here, near by is Mālavikā dressed in

संदिट्ठह्मि देवीए—गोदमचावलादो दोलापरिब्भट्टाए सरुजो मह चलणो । तुमं दाव गदुअ तवणीआसोअस्स दोहदं णिव्वट्टेहि । जदि सो पञ्चरत्तब्भन्दरे कुसुमं दंसेदि, तदो अहं तुह अहिलासपूरइत्तअं पसादं दाइस्सं ति । ता जाव णिओअभूमिं पुढमं गदा होमि । जाव अणुपदं मह चलणालंकारहत्थाए बउलावलिआए आअन्दव्वं, परिदेवइस्सं दाव वीसद्धं मुहुत्तअं ।

1. हीही, इअं खु सीहुपाणुव्वेजिदस्स मच्छण्डिआ उवणदा ।

विदूषकः—[1]एषा खलु नातिपरिष्कृतवेषा उत्सुकेव एकाकिनी मालविकाऽदूरे वर्तते ।

राजा—(सहर्षं) कथं मालविका ।

विदूषकः—[2]अथ किम् ।

राजा—शक्यमिदानीं जीवितमवलम्बितुम् ।

त्वदुपलभ्य समीपगतां प्रियां
हृदयमुच्छ्वसितं मम विक्लवम् ।
तरुवृतां पथिकस्य पिपासतः
सरितमारसितादिव सारसात् ॥ ६ ॥

अथ क तत्रभवती ।

विदूषकः—[3]एषा तरुराजिमध्यान्निष्क्रान्तेत एवागच्छति ।

---

a simple costume, appearing anxious and standing lonely.

King. *(Gladly)* It is Mālavikā?

Vidūshaka. Yes.

King. Now it is possible for me to live.

On learning from you about my beloved being near by, my gloomy heart has cheered up, just as the heart of a thirsty traveller would on coming to know of a river covered by trees from the rattling swan. (6)

Then, where is the lady?

Vidūshaka. She is seen emerging from the midst

---

१. एसा खु णादिपरिक्खिदवेसा ऊसुआ विअ एआइणी मालविआ अदूरे वट्टदि ।
२. अह इं । ३. एसा तरुराइमज्झादो णिक्कन्दा इदो एव्व आअच्छदि ।

राजा—(विलोक्य सहर्षं) वयस्य, पश्याम्येनाम् ।

विपुलं नितम्बबिम्बे मध्ये क्षामं समुन्नतं कुचयोः ।
अत्यायतं नयनयोर्मम जीवितमेतदायाति ॥ ७ ॥

सखे, पूर्वस्मादवस्थान्तरमुपारूढा तत्रभवती । तथा हि ।

शरकाण्डपाण्डुगण्डस्थलेयमाभाति परिमिताभरणा ।
माधवपरिणतपत्रा कतिपयकुसुमेव कुन्दलता ॥ ८ ॥

विदूषकः—[1]एषापि भवानिव मदनव्याधिना परामृष्टा दृश्यते ।

राजा—सौहार्दमेवं पश्यति ।

मालविका—[2]अयं स ललितदोहदापेक्षी अगृहीतकुसुमनेपथ्यः

---

of the row of trees and coming in this direction.

King. (Seeing, with delight) Friend, I behold—

Extensive in the region lower down the hip, thin at the waist, lofty at the breasts and lengthy in eyes, here comes she, my very life. (7)

Comrade, the lady has risen in attraction from what she was before. Accordingly—

With cheeks white like the stalks of reed and with a few ornaments, she shines like a jasmine creeper with leaves ripe in the Spring and with a few flowers. (8)

Vidūshaka. She is also seen affected by the disease of love like yourself.

King. Friendship sees thus.

---

१. एसावि भवं विअ मअणव्वाहिणा परामिट्ठा दीसइ ।

२. अअं सो ललिअदोहलावेक्खी अगहीदकुसुमणेवच्छो उक्कण्ठिदाए मह

उत्कण्ठिताया ममानुकरोत्यशोकः । यावदस्य प्रच्छायशीतले शिलापट्टके निषण्णाऽऽत्मानं विनोदयामि ।

विदूषकः—[1]श्रुतं भवता । उत्कण्ठितास्मीति तत्रभवत्या मन्त्रितम् ।

राजा—नैतावता भवन्तं प्रसन्नतर्कं मन्ये । कुतः ।

वोढा कुरवकरजसां किसलयपुटभेदशीकरानुगतः ।
अनिमित्तामुत्कण्ठामपि जनयति मलयवातोऽयम् ॥ ९ ॥

(मालविकोपविष्टा ।)

Mālavikā. This Aśoka tree, awaiting the performance of an elegant Dohada and standing without its dress of flowers, likens itself unto me who am oppressed by anxiety. I shall just be seated on its stone-dais, cool by its shade, and divert myself.

Vidūshaka. You heard it ? The lady expresses herself to be oppressed by anxiety.

King. By this alone I am not inclined to view your argument as sound. For—

Carrying the dust of Kuravaka flowers and followed by a trail of water-sprays rising from the openings of buds of lotuses, this breeze blowing from Mount Malaya fills the mind with anxiety without any sufficient cause. (9)

(Mālavikā *sits down)*

अणुकरेदि असोओ । जाव से पच्छाअसीदले सिलापट्टए णिसण्णा अत्ताणं विणोदेमि ।

1. सुदं भवदा । उक्कण्ठिदम्मित्ति तत्तहोदीए मन्तिदं ।

राजा—वयस्य, इतस्तावत् । आवां लतान्तरितौ भवावः ।

विदूषकः—[1]इरावतीमिवादूरे प्रेक्षे ।

राजा—नहि कमलिनीं दृष्ट्वा ग्राहमवेक्षते मतङ्गजः ।

(इति विलोकयन्स्थितः ।)

मालविका—[2]हृदय, निरवलम्बान्मनोरथाद्विरम । किं मामायासयसि ।

(विदूषको राजानं वीक्षते ।)

राजा—प्रिये, पश्य महत्त्वं स्नेहस्य ।

औत्सुक्यहेतुं विवृणोषि न त्वं
तत्त्वावबोधैकफलो न तर्कः ।
तथापि रम्भोरु करोमि लक्ष्य-
मात्मानमेषां परिदेवितानाम् ॥ १० ॥

King. Friend, here please. Let us be hidden by the plants.

Vidūshaka. Not far off do I espy Irāvatī.

King. After seeing a lotus-tank, an elephant does not mind the presence of a whale.

(Stands looking)

Mālavikā. Heart, turn away from your hopeless ambition. Why do you worry me?

(Vidūshaka looks at the king)

King. Ah, my beloved, look at the oddity of love.

You do not explain the cause of your anxiety,

---

१. इरावदिं विअ अदूरे पेक्खामि ।

२. हिअअ, णिरवलम्बादो मणोरहादो विरम । किं मं आआसेसि ।

विदूषकः—[1]सांप्रतं भवतो निःसंशयं भविष्यति । एषार्पित-मदनसंदेशा विविक्ते एनां बकुलावलिकोपस्थिता ।

राजा—अपि स्मरेदस्मदभ्यर्थनाम् ।

विदूषकः—[2]किमिदानीमेषा दास्या दुहिता तव गुरुकं संदेशं विस्मरति । अहमपि तावन्न विस्मरामि ।

(प्रविश्य चरणालंकारहस्ता)

बकुलावलिका—[3]अपि सुखं सख्याः ।

मालविका—[4]अहो बकुलावलिका । सखि, स्वागतं ते । उपविश ।

---

and an inference does not necessarily sound in reality. Still, O damsel possessed of thighs resembling trunks of plantains, I imagine myself to be the object of your lamentations. (10)

Vidūshaka. You will be presently cleared of your doubt. Here Bakulāvalikā who had been informed of your message of love goes to her in private.

King. Will she remember our request?

Vidūshaka. Will that damned slave of a girl forget your momentous errand now? I myself do not forget it.

(Enter with an anklet in her hand)

Bakulāvalikā. Friend, are you doing well?

Mālavikā. Hallooh! Bakulāvalikā! Friend,

---

१. संपदं भवदो णिस्संसअं भविस्सदि । एसा अप्पिदमअणसंदेसा विवित्ते णं बउलावलिआ उवट्ठिदा । २. किं दाणिं एसा दासीए दुहिदा तुह गुरुअं संदेसं विसुमरेदि । अहं वि दाव ण विसुमरेमि । ३. अवि सुहं सहीए । ४. अह्मो बउलावलिआ । सहि, साअदं दे । उवविस ।

बकुलावलिका—(उपविश्य) [1]हला, त्वं तावदिदानीं देव्या योग्यदारिकेति नियुक्ता। तस्मादेकं ते चरणमुपनय। यावत्सालक्तकं सनूपरं करोमि।

मालविका—(आत्मगतं) [2]हृदय, अलं सुखिततया—अयं विभव उपस्थित इति। कथमिदानीमात्मानं मोचयेयम्। अथवैतदेव मृत्युमण्डनं मे भविष्यति।

बकुलावलिका—[3]किं विचारयसि। उत्सुका खल्वस्य तपनीयाशोकस्य मुकुलोद्गमे देवी।

Welcome to you. Sit down.

Bakulāvalikā. *(Sitting)* Friend, you have been now deputed by the queen as you are a girl of merit. Therefore, stretch out one of your feet so that I may provide it with the red dye *(alaktaka)* and the anklet.

Mālavikā. *(To herself)* O heart, don't go into raptures that this bright occasion has arisen for you. How shall I now release myself? Or, this itself shall be my funeral decoration.

Bakulāvalikā. What are you brooding over? The queen is indeed keen about the budding of this golden Aśoka.

---

१. हला, तुमं दाव दाणिं देवीए जोग्गदारिएत्ति णिउत्ता। ता एक्कं दे चलणं उवणेहि। जाव सालत्तअं सणेउरं करेमि।

२. हिअअ, अलं सुहिददाए—अअं विहवो उवट्ठिदोत्ति। कहं दाणिं अत्ताणं मोचेअं। अहवा एदं एव्व मिच्छुमण्डणं मे भविस्सदि।

३. किं विआरेसि। ऊसुआ खु इमस्स तवणीआसोअस्स मुउलुग्गमे देवी।

राजा—कथमशोकदोहदनिमित्तोऽयमारम्भः ।

विदूषकः—[1]किंनु खलु न जानासि अकारणाद्देवीमामन्तःपुर-नेपथ्येन न संयोजयिष्यतीति ।

मालविका—[2]हला, मर्षय तावदेनम् । (इति पादमुपहरति ।)

बकुलावलिका—[3]अयि, शरीरमसि मे ।

(इति नाट्येन चरणालंकारमारभते ।)

राजा— चरणान्तनिवेशितां प्रियायाः
सरसां पश्य वयस्य रागरेखाम् ।
प्रथमामिव पल्लवप्रसूतिं
हरदग्धस्य मनोभवद्रुमस्य ॥ ११ ॥

King. What? Is it an attempt to perform the Dohada of the Aśoka?

Vidūshaka. Don't you know the queen will not without reason provide this girl with the apparel of the harem?

Mālavikā. Friend, I beg your pardon.

(Offers her foot)

Bakulāvalikā. Oh! You are my very body.

(By gesture begins the decoration of foot)

King. Friend, look at the red line of the wet dye applied to the surface of the foot of my beloved, which appears like the first crop of tender leaves of the tree of the God of Love burnt by Śiva. (11)

---

१. किंणु खु ण जाणासि अकालणादो देवी इमं अन्देउरणेवच्छेण ण संजोअइस्सदित्ति । २. हला, मरिसेहि दाव णं । ३. अइ, सरीरं सि मे ।

विदूषकः—[1]चरणानुरूपः खलु तत्रभवत्या अधिकार उपक्षिप्तः ।

राजा—सम्यगाह भवान् ।

नवकिसलयरागेणाग्रपादेन बाला
स्फुरितनखरुचा द्वौ हन्तुमर्हत्यनेन ।
अकुसुमितमशोकं दोहदापेक्षया वा
प्रणमितशिरसं वा कान्तमार्द्रापराधम् ॥ १२ ॥

विदूषकः—[2]प्रहरिष्यति तत्रभवती त्वामपराद्धम् ।

राजा—मूर्ध्नां प्रतिगृहीतं वचः सिद्धिदर्शिनो ब्राह्मणस्य ।

(ततः प्रविशति युक्तमदा इरावती चेटी च ।)

इरावती—[3]हञ्जे निपुणिके, शृणोमि बहुशो मदः किल स्त्रीजनस्य

Vidūshaka. Indeed a fitting duty has been ordained for Mālavikā's feet by Her Highness.

King. Well said.

With this fore-foot, red like fresh tender leaves and shining bright with the lustre of nails, the young lady may worthily kick two objects—either the flowerless Aśoka in performing its Dohada, or the faithless lover caught red-handed, who bows down his head. (12)

Vidūshaka. The lady will kick you when you prove faithless to her.

King. The utterance of the prophetic Brahmin is received with a bent head.

---

१. चलणाणुरूवो खु तत्तहोदीए अहिआरो उवक्खित्तो । २. पहरिस्सदि तत्तहोदी तुमं अवरद्धम् । ३. हञ्जे णिउणिए, सुणोमि बहुसो मदो किल

विशेषमण्डनमिति । अपि सत्यो लोकवादोऽयम् ।

निपुणिका—[1]प्रथमं लोकवाद एव । अद्य पुनः सत्यः संवृत्तः ।

इरावती—[2]अलं मयि स्नेहेन । कुत इदानीमवगतं डोलागृहं प्रथमं गतो भर्तेति ।

निपुणिका—[3]भट्टिन्या अखण्डितात्प्रणयात् ।

इरावती—[4]अलं सेवया । मध्यस्थतां गृहीत्वा भण ।

निपुणिका—[5]वसन्तोपायनलोलुपेनार्यगौतमेन कथितम् । त्वरतां भट्टिनी ।

(Enter Irāvatī *slightly drunk, and* her servant-maid)

Irāvatī. Girl Nipuṇikā, I hear from many quarters that drunkenness is an ornament for the womenfolk. Is this gossip true?

Nipuṇikā. First it was only a gossip, but to-day it is a fact.

Irāvatī. Enough of your fondness for me. How do you know that the king has first gone forth to the swinging chambers?

Nipuṇikā. From your ever-triumphant love.

Irāvatī. Enough of glorification. Speak from an impartial attitude.

इत्थिआजणस्स विसेसमण्डणं ति । अवि सच्चो लोअवादो अअं ।

१. पुढमं लोअवाओ एव्व । अज्ज उण सच्चो संवुत्तो ।

२. अलं मइ सिणेहेण । कुदो दाणिं अवगदं डोलाघरं पुढमं गदो भट्टेत्ति ।

३. भट्टिणीए अखण्डिदादो पणआदो ।

४. अलं सेवाए । मज्झत्थदं गह्निअ भणाहि ।

५. वसन्दोवाअणलोलुवेण अज्जगोदमेण कहिदं । तुवरदु भट्टिणी ।

इरावती—(अवस्थासदृशं परिक्रम्य) [1]हञ्जे, मदेन क्लाम्यन्तीं मामार्यपुत्रदर्शने हृदयं त्वरयति । चरणौ पुनर्मार्गे न प्रसरतः ।

निपुणिका—[2]ननु संप्राप्ते स्वो डोलागृहम् ।

इरावती—[3]निपुणिके, नात्रार्यपुत्रो दृश्यते ।

निपुणिका—[4]अवलोकयतु भट्टिनी । परिहासनिमित्तं कुत्रापि गूढेन भर्त्रा भवितव्यम् । आवामपीमं प्रियङ्गुलतापरिक्षिप्तमशोकशिलापट्टकं प्रविशावः ।

(इरावती तथा करोति ।)

Nipuṇikā. I have been told so by the venerable Gāutama who is longing for the Spring offerings. Make haste, madam.

Irāvatī. (Walking about in conformity with her state of mind) Girl, my mind hastens me in my uneasiness due to intoxication to see my lord, but my feet do not freely move on the road.

Nipuṇikā. We have actually reached the swinging chambers.

Irāvatī. O Nipuṇikā, my lord is not to be seen here.

Nipuṇikā. Look round, madam. The king must remain somewhere unseen for the sake of fun.

---

१. हञ्जे, मदेण किलामिअमाणं मं अज्जउत्तदंसणे हिअअं तुवरेदि । चलणा उण मग्गे ण प्पसरन्दि । २. णं संपत्तह्म डोलाघरं । ३. णिउणिए, ण एत्थ अज्जउत्तो दीसइ । ४. ओलोएदु भट्टिणी । परिहासणिमित्तं कहिं वि गूढेण भट्टिणा होदव्वं । अम्हे वि इमं पिअङ्गुलदापरिक्खित्तं असोअसिलापट्टअं पविसह्म ।

निपुणिका—(परिक्रम्य विलोक्य) [1]अवलोकयतु भट्टिनी । चूताङ्कुरं विचिन्वत्योरावयोः पिपीलिकाभिर्दष्टम् ।

इरावती—[2]किमिवैतत् ।

निपुणिका—[3]एषा बकुलावलिकाशोकपादपच्छायायां मालविकायाश्चरणालंकारं निर्वर्तयति ।

इरावती—(शङ्कां रूपयित्वा) [4]अभूमिरियं मालविकायाः । कथमत्र तर्कयसि ।

निपुणिका—[5]तर्कयामि दोलापरिभ्रष्टया सरुजचरणया देव्या

Let us also get to the stone-dais covered by lily plants at the foot of the Aśoka.

(Irāvatī does so)

Nipuṇikā. *(Walking round and looking)* Look here, madam. We are bitten by ants while searching for a mango-sprout.

Irāvatī. What is it ?

Nipuṇikā. Here, under the shade of the Aśoka tree, Bakulāvalikā decks the feet of Mālavikā with ornaments.

Irāvatī. *(Betraying suspicion)* This is not the right sort of place for Mālavikā. What do you imagine ?

Nipuṇikā. I imagine that Mālavikā has been

---

१. ओलोएदु भट्टिणी । चूदङ्कुरं विचिण्णन्दीणं अह्माणं पिपीलिआहिं दंसिदं । २. किं विअ एदं । ३. एसा बउलावलिआ असोअपाअवच्छाआए मालविआए चलणालंकारं णिव्वट्टेदि । ४. अभूमी इअं मालविआए । कहं एत्थ तक्केसि । ५. तक्केमि दोलापरिब्भंसिदाए सरुअचलणाए देवीए असोअदोहला-

अशोकदोहदाधिकारे मालविका नियुक्तेति । अन्यथा कथं देवी स्वयं धारितं नूपुरयुगलं परिजनस्याभ्यनुज्ञास्यति ।

इरावती—[1]महती खल्वस्याः संभावना ।

निपुणिका—[2]किं नान्विष्यते भर्ता ।

इरावती—[3]हञ्जे, न मे चरणावन्यतः प्रवर्तेते । मनोऽपि किमपि विकारयति । आशङ्कितस्य तावदन्तं गमिष्यामि । (मालविकां निर्वर्ण्य आत्मगतं) स्थाने खलु कातरं मे हृदयम् ।

---

directed to perform the Dohada ceremony for the Aśoka by the queen who, having had a fall from the cradle, got injured in her feet. Otherwise how would the queen permit the pair of anklets worn by herself to be used by a servant ?

Irāvatī. Indeed a great honour done to this woman.

Nipuṇikā. Don't you search for the lord ?

Irāvatī. Maid, my feet do not turn anywhere else. And my mind somehow makes me uneasy. First I shall clear my doubt. *(Looking at Mālavikā, to herself)* My mind is indeed justly afraid.

हिआरे मालविआ णिउत्तेत्ति । अण्णहा कहं देवी सअं धारिअं णूउरजुअलं परिअणस्स अब्भणुजाणिस्सदि ।

१. महदी क्खु से संभावणा ।

२. किं ण अण्णेसीअदि भट्टा ।

३. हञ्जे ण मे चलणा अण्णदो पवट्टन्दि । मणो वि किंवि विआरेदि । आसङ्किदस्स दाव अन्तं गमिस्सं । ठाणे क्खु कादरं मे हिअअं ।

बकुलावलिका—(मालविकायै चरणं दर्शयन्ती) [1]अपि रोचते तेऽयं रागरेखाविन्यासः ।

मालविका—[2]आत्मनश्चरण इति लज्जे एनं प्रशंसितुम् । कथय केन प्रसाधनकलायामभिविनीतासि ।

बकुलावलिका—[3]अत्र भर्तुः शिष्यास्मि ।

विदूषकः—[4]त्वरस्वेदानीं गुरुदक्षिणायै ।

मालविका—[5]दिष्ट्या न गर्वितासि ।

बकुलावलिका—[6]उपदेशानुरूपे चरणे लब्ध्वेदानीं गर्विता भविष्यामि । (आत्मगतं) हन्त, सिद्धं मे दूत्यम् । (प्रकाशं) (रागं

Bakulāvalikā. (Pointing out to Mālavikā her foot) Do you like this design of red paint?

Mālavikā. I am of course ashamed to praise it, because it is my foot. Tell, by whom were you trained in the art of ornamentation?

Bakulāvalikā. I am a pupil of His Highness in this matter.

Vidūshaka. Hasten now to receive your tuition-fee.

Mālavikā. I congratulate you on your humility.

Bakulāvalikā. But now I shall become puffed up

१. अवि रोअदि ते अअं राअरेहाविण्णासो । २. अत्तणो चलणं ति लज्जेमि णं पसंसिदुं । कहेहि केण पसाहणकलाए अहिविणीदासि । ३. एत्थ भत्तुणो सीसह्मि । ४. तुवरेहि दाणिं गुरुदक्खिणाए । ५. दिट्ठिआ ण गव्विदासि । ६. उवदेसाणुरूवे चलणे लम्भिअ दाणिं गव्विदा भविस्सं । हन्त सिद्धं मे दुच्चम् । सहि, एक्कस्स दे चलणस्स अवसिदो राअणिक्खेवो । केवलं मुहमारुदो लम्भइदव्वो । अहवा पवादं एदं ठाणं ।

विलोक्य) सखि, एकस्य ते चरणस्यावसितो रागनिक्षेपः । केवलं मुखमारुतो लम्भयितव्यः । अथवा प्रवातमेतत्स्थानम् ।

राजा—सखे, पश्य पश्य ।

आर्द्रालक्तकमस्याश्चरणं मुखमारुतेन वीजयितुम् ।
प्रतिपन्नः प्रथमतरः संप्रति सेवावकाशो मे ॥ १३ ॥

विदूषकः—[1]कुतस्तेऽनुशयः । चिरं भवता एतत्क्रमेणानुभवितव्यम् ।

बकुलावलिका—[2]सखि, अरुणशतपत्रमिव शोभते ते चरणम् । सर्वथा भर्तुरङ्कपरिवर्तिनी भव ।

(इरावती निपुणिकामुखमवेक्षते ।)

---

with the acquisition of two feet worthy of my training. *(To herself)* Oh ! My mission is performed. *(Aloud, looking at the red paint)* Friend, the painting of your one foot is finished. It has simply to be fanned by the mouth. Nay, this place has plenty of breeze.

King. Friend, see, see—

The first opportunity to serve her has now arrived for me to dry up her foot which is wet with Alaktaka, by fanning it with my mouth. (13)

Vidūshaka. Whence is your anxiety? This is to be long enjoyed by you in due course.

Bakulāvalikā. Friend, your foot shines like a

---

१. कुदो दे अणुसओ । चिरं भवदा एदं कमेण अणुहोदव्वं । २. सहि, अरुणसदपत्तं विअ सोहदि दे चलणं । सव्वहा भत्तणो अङ्कपरिवट्टिणी होहि ।

राजा—ममेयमाशीः ।

मालविका—[1]हला, अवचनीयं मन्त्रयसे ।

बकुलावलिका—[2]मन्त्रयितव्यमेव मया मन्त्रितम् ।

मालविका—[3]प्रिया खल्वहं तव ।

बकुलावलिका—[4]न केवलं मम ।

मालविका—[5]कस्य वान्यस्य ।

बकुलावलिका—[6]गुणेष्वभिनिवेशिनो भर्तुरपि ।

मालविका—[7]अलीकं मन्त्रयसे । एतदेव मयि नास्ति ।

---

red lotus. By all means you shall be seated on the king's lap.

(Irāvatī looks at Nipuṇikā's face)

King. This is my prayer.

Mālavikā. Friend, you think of the unthinkable.

Bakulāvalikā. I am thinking only of the thinkable.

Mālavikā. I am so dear to you.

Bakulāvalikā. Not merely to me.

Mālavikā. To whom else?

Bakulāvalikā. Also to the king who is an admirer of virtues.

Mālavikā. You err in thinking so. There is nothing of that sort in me.

---

१. हला अवअणीअं मन्तेसि । २. मन्तिदव्वं एव्व मए मन्तिदं । ३. पिआ खु अहं तुह । ४. ण केवलं मह । ५. कस्स वा अण्णस्स । ६. गुणेसु अहिणिवेसिणो भत्तुणो वि । ७. अलीअं मन्तेसि । एदं एव्व मइ णत्थि ।

बकुलावलिका—[1]सत्यं त्वयि नास्ति । भर्तुः कृशेषु वरपाण्डुरेषु दृश्यतेऽङ्गेषु ।

निपुणिका—[2]प्रथमगणितमिव हताशाया उत्तरम् ।

बकुलावलिका—[3]अनुरागोऽनुरागेण प्रत्येष्टव्य इति सुजनवचनं प्रमाणीकुरु ।

मालविका—[4]किमात्मनश्छन्देन मन्त्रयसे ।

बकुलावलिका—[5]नहि नहि । भर्तुः खल्वेतानि प्रणयमृदुकान्यक्षराणि बिम्बान्तरितानि ।

मालविका—[6]सखि, देवीं चिन्तयित्वा न मे हृदयस्य प्रभविष्यामि ।

Bakulāvalikā. True, nothing in you. But it is seen in the thin and pale limbs of the king.

Nipuṇikā. The answer of the wretched woman seems ready prepared in anticipation.

Bakulāvalikā. 'Love must be returned for love.' Follow this precept of the good.

Mālavikā. What are you dreaming of your own accord ?

Bakulāvalikā. No, no. In fact these are the loving and tender words of the king through a different medium.

---

१. सच्चं तुइ णत्थि । भत्तुणो किसेसु वरपण्डुरेसु दीसइ अङ्गेसु ।

२. पुढमगणिदं विअ हदासाए उत्तरं ।

३. अणुराओ अणुराएण पच्चेट्ठव्वो त्ति सुअणवअणं पमाणीकरेहि ।

४. किं अत्तणो छन्देण मन्तेसि ।

५. णहि णहि । भत्तुणो खु एदाइ पणअमिदुआइ अक्खराइ बिंबंदरिदाइ ।

६. हला, देविं चिन्तिअ ण मे हिअअस्स पहविस्सं ।

बकुलावलिका—[1]मुग्धे, भ्रमरसंपातो भविष्यतीति वसन्तावतारसर्वस्वं किं न चूतप्रसवोऽवतंसयितव्यः ।

मालविका—[2]त्वं तावद्दुर्जाते ममात्यन्तसहायिनी भव ।

बकुलावलिका—[3]विमर्दसुरभिर्बकुलावलिका खल्वहम् ।

राजा—साधु बकुलावलिके, साधु ।

भावज्ञानानन्तरं प्रस्तुतेन
प्रत्याख्याने दत्तयुक्तोत्तरेण ।
वाक्येनेयं स्थापिता स्वे निदेशे
स्थाने प्राणाः कामिनां दूत्यधीनाः ॥ १४ ॥

Mālavikā. Friend, I am unable to permit my mind for that out of deference to the queen.

Bakulāvalikā. Foolish girl, is the mango-flower which is the essence of the Spring's advent not to be worn for ornament, simply because there will be worry from bees ?

Mālavikā. You had better assist me best in this unfortunate plight.

Bakulāvalikā. Indeed I am Bakulāvalikā, a row of Bakula flowers that smell all the more sweet by pressure.

King. Good, Bakulāvalikā, good.

---

१. मुद्धे, भमरसंपादो भविस्सदित्ति वसन्तावदारसव्वस्सं किं ण चूदप्पसवो ओदंसिदव्वो ।

२. तुमं दाव दुज्जादे मह अच्चन्दसहाइणी होहि ।

३. विमद्दसुरही बउलावलिआ खु अहं ।

इरावती—[1]हञ्जे, पश्य पश्य। कारितैवैतस्मिन् बकुलावलिकया पदं मालविका।

निपुणिका—[2]भट्टिनि, निर्विकारस्याप्युत्सुकताजनक उपदेशः।

इरावती—[3]स्थाने खलु शङ्कितं मे हृदयम्। गृहीतार्थानन्तरं चिन्तयिष्यामि।

बकुलावलिका—[4]एष द्वितीयोऽपि ते निर्वृत्तपरिकर्मा चरणः। यावत् द्वावपि सनूपुरौ करोमि। (इति नाट्येन नूपुरयुगलमामुच्य)

By your talk which opened the topic after ascertaining her mind and which furnished suitable answers when objected to, she has been placed firm in her resolve. Truly it is said, the life of lovers depends upon lady-messengers. (14)

Irāvatī. Girl, see, see. Bakulāvalikā has made Mālavikā resolute in the matter.

Nipuṇikā. Madam, an advice that corrupts even an innocent person!

Irāvatī. My mind has suspected aright. Let me know the facts and then think over.

Bakulāvalikā. This, your other foot also, has been decorated. I shall just deck them both with anklets. *(Puts a pair of anklets on her feet by*

---

१. हञ्जे, पेक्ख पेक्ख। कारिदा एव्व एदस्सिं बउलावलिआए पदं मालविआ। २. भट्टिणि, णिव्विआरस्स वि ऊसुअदाजणओ उवदेसो। ३. ठाणे खु संकिदं मे हिअअं। गहीदत्था अणन्तरं चिन्तइस्सं। ४. एसो दुदीओ वि दे णिव्वुत्तपरिकम्मा चलणो। जाव दुवे वि सणूउरे करेमि। हला, उट्ठेहि। अणुचिट्ठ देवीए असोअविआसइत्तअं णिओअं।

हला, उत्तिष्ठ । अनुतिष्ठ देव्या अशोकविकासयितृकं नियोगम् ।

(उभे उत्तिष्ठतः ।)

इरावती—[१]श्रुतं देव्या नियोग इति । भवत्विदानीम् ।

बकुलावलिका—[२]एष उपारूढराग उपभोगक्षमः पुरतस्ते वर्तते ।

मालविका—(सहर्षं) [३]किं भर्ता ।

बकुलावलिका—(सस्मितं) [४]न तावद्भर्ता । एषोऽशोकशाखावलम्बी पल्लवगुच्छः । अवतंसय तावदेनम् ।

विदूषकः—[५]श्रुतं भवता ।

राजा—सखे, पर्याप्तमेतावता कामिनाम् ।

---

gesture) Friend, rise. Perform the queen's command which would make the Aśoka burst forth into flowers. *(Both stand up)*

Irāvatī. Did you hear that it is the queen's command? Let it pass now.

Bakulāvalikā. Intensely red (loving) and fit for your enjoyment, here stands in your front—

Mālavikā. *(Joyfully)* Is it His Highness?

Bakulāvalikā. *(Smiling)* No, not His Highness. This bunch of tender leaves hanging on the branch of the Aśoka tree. First, make this your ornament.

Vidūshaka. Did you hear?

King. Friend, this is sufficient for lovers.

---

१. सुदं देवीए णिओओत्ति । होदु दाणिं । २. एसो उवारूढराओ उवओअक्खमो पुरदो दे वट्टइ । ३. किं भट्टा । ४. ण दाव भट्टा । एसो असोअसाहावलम्बी पल्लवगुच्छो । ओदंसेहि दाव णं । ५. सुदं भवदा ।

अनातुरोत्कण्ठितयोः प्रसिध्यता
समागमेनापि रतिर्न मां प्रति ।
परस्परप्राप्तिनिराशयोर्वरं
शरीरनाशोऽपि समानुरागयोः ॥ १५ ॥

(मालविका रचितपल्लवावतंसा सलीलमशोकाय पादं प्रहिणोति ।)

राजा—सखे,

आदाय कर्णकिसलयमस्मादियमत्र चरणमर्पयति ।
उभयोः सदृशविनिमयादात्मानं वञ्चितं मन्ये ॥ १६ ॥

मालविका—[1]वामः खल्वेषोऽशोको यो व्यञ्जकं प्रमाणीकृत्य

My appreciation does not go forth to a union which comes to pass between lovers one of whom is indifferent and the other attached. To that I prefer the death of lovers who are hopeless of meeting each other, but who are equal in love with each other. (15)

(Mālavikā, after adorning herself with tender leaves, directs her foot gracefully to the Aśoka)

King. Friend,

After taking the tender leaf for her ear-ornament from the tree, she offers her foot to it. On seeing the suitable exchange between the two, I find I am duped. (16)

Mālavikā. Perverse is this Aśoka that does not put on a display of flowers in response to the

१. वामो क्खु एसो असोओ जो व्वञ्जअं पमाणीकदुअ कुसुमुग्गमं ण दंसेदि । अवि णाम अम्हाणं सम्भावणा सफला हवे ।

कुसुमोद्गमं न दर्शयति। अपि नामावयोः संभावना सफला भवेत्।

बकुलावलिका—[1]हला, नास्ति ते दोषः। निर्गुणोऽयमशोको यदि कुसुमोद्भेदमन्थरो भवेद्य ईदृशं चरणसत्कारं लब्ध्वा।

राजा—

अनेन तनुमध्यया मुखरनूपुराराविणा
नवाम्बुरुहकोमलेन चरणेन संभावितः।
अशोक यदि सद्य एव मुकुलैर्न संपत्स्यसे
वृथा वहसि दोहदं ललितकामिसाधारणम्॥ १७॥

सखे, वचनावसरपूर्वकं प्रवेष्टुमिच्छामि।

विदूषकः—[2]एह्येनां परिहासयिष्यामि।

Dohada. Will our expectation be fruitful?

Bakulāvalikā. Friend, you are not at fault. This Aśoka will be worthless if, after receiving this honour from your foot, it delays to put on flowers.

King. Being honoured by the lady possessed of a slender waist with this foot which is chattering by means of the jingling anklet and which is as tender as a fresh lotus, O Aśoka, if you fail to put forth buds at once, you hold in vain the Dohada ceremony in common with graceful lovers. (17)

Friend, I desire to enter, catching hold of an opportunity to speak.

---

१. हला, णत्थि दे दोसो। णिग्गुणो अअं असोओ जइ कुसुमोब्भेदमन्धरो हवे, जो ईरिसं चलणसक्कारं लम्भिअ। २. एहि णं परिहासइस्सं।

(उभौ प्रवेशं कुरुतः ।)

निपुणिका—[1]भट्टिनि, भर्तात्रैव प्रविशति ।

इरावती—[2]एवं प्रथमं मम चिन्तितं हृदयेन ।

विदूषकः—(उपसृत्य) [3]भवति, न युक्तं नाम अत्रभवतः प्रियवयस्योऽयमशोको वामपादेन ताडयितुम् ।

उभे—(ससंभ्रमं) [4]अहो, भर्ता ।

विदूषकः—[5]बकुलावलिके, गृहीतार्थया त्वायात्रभवतीदृशमाविनयं कुर्वती कस्मान्न निवारिता ।

(मालविका भयं रूपयति ।)

Vidūshaka. Come. I shall make fun of her.

(*Both enter*)

Nipuṇikā. Madam, the king enters only here.

Irāvatī. This was first anticipated by my mind.

Vidūshaka. (*Approaching*) Madam, it is improper for this Aśoka, the dear companion of my esteemed friend, to be kicked by the left foot.

Both. (*In a flutter*) Oh His Highness !

Vidūshaka. Bakulāvalikā, why didn't you, knowing as you do the truth, prevent this lady from doing this outrage ?

(*Mālavikā looks afraid*)

Nipuṇikā. Madam, see. The venerable Gāutama

---

१. भट्टिणि, भट्टा एत्थ एव्व पविसदि । २. एव्वं पुढमं मम चिन्तिदं हिअएण । ३. होदि, ण जुत्तं णाम अत्तहोदो पिअवअस्सो अअं असोओ वामपादेण ताडिदुं । ४. अम्हो, भट्टा । ५. बउलावलिए, गहीदत्थाए तुए अत्तहोदी ईरिसं अविणअं करन्ती कीस ण णिवारिदा ।

निपुणिका—[1]भट्टिनि, पश्य । किं प्रवृत्तमार्यगौतमेन ।

इरावती—[2]कथं ब्रह्मबन्धुरन्यथा जीविष्यति ।

बकुलावलिका—[3]आर्य, एषा देव्या नियोगमनुतिष्ठति । एतस्मिन्नतिक्रमे परवतीयम् । प्रसीदतु भर्ता ।

(आत्मना सममेनां प्रणिपातयति ।)

राजा—यद्येवमनपराधासि । उत्तिष्ठ भद्रे ।

(हस्ते गृहीत्वैनामुत्थापयति ।)

विदूषकः—[4]युज्यते । देव्यत्र मानयितव्या ।

राजा—

किसलयमृदोर्विलासिनि कठिने निहितस्य पादपस्कन्धे ।
चरणस्य न ते बाधा संप्रति वामोरु वामस्य ॥ १८ ॥

---

has taken to this ?

Irāvatī. How else is the Brahmin loafer to get on ?

Bakulāvalikā. Sir, she is carrrying out the queen's command. In this wrongful act, she has no freedom of choice. Beg Your Highness's pardon.

(Makes Mālavikā prostrate, and herself prostrates)

King. If so, you are not to blame. Rise, good lady. *(Raises her after taking her by his hand)*

Vidūshaka. Proper. The queen deserves to be congratulated on this choice.

King. O graceful lady with beautiful thighs,

---

१. भट्टिणि, पेक्ख । किं पउत्तं अज्जगोदमेण । २. कहं बह्मबन्धू अण्णहा जीविस्सदि । ३. अज्ज एसा देवीए णिओअं अणुचिट्ठदि । एदस्सिं अदिक्कमे परवदी इअं । पसीददु भट्टा । ४. जुज्जइ । देवी एत्थ माणइदव्वा ।

(मालविका लज्जां रूपयति ।)

इरावती—[1]अहो नवनीतकल्पहृदय आर्यपुत्रः ।

मालविका—[2]बकुलावलिके, एहि । अनुष्ठितमात्मनो नियोगं देव्यै निवेदयावः ।

बकुलावलिका—[3]तेन हि विज्ञापय भर्तारं विसर्जयेति ।

राजा—भद्रे, यास्यसि । मम तावदुत्पन्नावसरमर्थित्वं श्रूयताम् ।

बकुलावलिका—[4]अवहिता शृणु । आज्ञापयतु भर्ता ।

is there no pain now in your left foot which is as tender as a tender leaf, now that it has been placed on the hard trunk of the tree? (18)

(Mālavikā looks abashed)

Irāvatī. Oh! How soft like butter is my lord's heart!

Mālavikā. Bakulāvalikā, come. Let us inform the queen of the performance of her command.

Bakulāvalikā. Then, ask His Highness to leave you.

King. Noble lady, you wish to go? Please listen to my request which the occasion calls forth.

Bakulāvalikā. Listen attentively. Your Highness will be pleased to order.

King. For a long time past this person also

१. अह्वो णवणीदकप्पहिअओ अज्जउत्तो ।

२. बउलावलिए, एहि । अणुट्ठिदं अत्तणो णिओअं देवीए णिवेदेह्म ।

३. तेण हि विण्णावेहि भट्टारं विसज्जेहित्ति ।

४. अवहिदा सुणाहि । आणवेदु भट्टा ।

राजा—

धृतिपुष्पमयमपि जनो बध्नाति न तादृशं चिरात्प्रभृति ।
स्पर्शामृतेन पूरय दोहदमस्याप्यनन्यरुचेः ॥ १९ ॥

इरावती—(सहसोपसृत्य) [1]पूरय पूरय । अशोकः कुसुमं न दर्शयति । अयं पुनः पुष्प्यति फलति च ।

(सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः ।)

राजा—(अपवार्य) वयस्य, का प्रतिपत्तिरत्र ।

विदूषकः—[2]किमन्यत् । जङ्घाबलमेव ।

इरावती—[3]बकुलावलिके, साधु त्वयोपक्रान्तम् । मालविके, त्वं तावत्कुरु सफलप्रार्थनमार्यपुत्रम् ।

---

does not put forth that flower of courage (which he originally had). By the nectar of your embrace, fructify the Dohada for this person also whose love goes forth to none else. (19)

Irāvatī. *(Suddenly coming near)* Fructify, fructify. The Aśoka does not put forth flowers. But this one does put forth flowers and also bears fruit.

(All are puzzled at seeing Irāvatī)

King. *(Aside)* Friend, what do you suggest here ?

Vidūshaka. What else ? Showing a clean pair of heels.

Irāvatī. Bakulāvalikā, you have begun aright.

---

१. पूरेहि पूरेहि । असोओ कुसुमं ण दंसेदि । अअं उण पुप्फइ फलइ अ ।
२. किं अण्णं । जङ्घाबलं एव्व । ३. बउलावलिए, साहु तुए उवक्कन्दं । मालविए, तुमं दाव करेहि सफलपत्थणं अज्जउत्तं ।

उभे—[1]प्रसीदतु भट्टिनी । का वयं भर्तुः प्रणयपरिग्रहस्य ।

(इति निष्क्रान्ते ।)

इरावती—[2]अहो अविश्वसनीयाः पुरुषाः । मया खल्वात्मनो वञ्चना व्याधजनगीतिरक्तया हरिण्येवाशङ्कितया न विज्ञाता ।

विदूषकः—(जनान्तिकं) [3]भो प्रतिपद्यस्व किमप्युत्तरम् । कर्मगृहीतेनापि कुम्भीलकेन संधिच्छेदने शिक्षितोऽस्मीति वक्तव्यं भवति ।

राजा—सुन्दरि, न मे मालविकया कश्चिदर्थः । मया त्वं चिरयसीति यथाकथंचिदात्मा विनोदितः ।

Mālavikā, you had better make my lord's request fruitful.

Both. Beg your pardon, madam. Who are we to accede to the king's request ? [*Exeunt*

Irāvatī. Oh ! Untrustworthy are men. The fraud played on me was never known to me as to an unsuspecting roe ravished by the music of a hunter.

Vidūshaka. *(Aside)* Oh ! Retort something. A thief caught redhanded has to say, 'I was just learning how to dig a mine.'

King. Fair lady, I have nothing to do with

---

१. पसीददु भट्टिणी । का वअं भट्टिणो पणअपरिग्गहस्स ।

२. अहो अविस्ससणीआ पुरिसा । मए खु अत्तणो वञ्चणा वाहजणगीदिरत्ताए हरिणीए विअ असंकिदाए ण विण्णादा ।

३. भो पडिवज्जेहि किंवि उत्तरं । कम्मगहीदेण वि कुम्भीलएण संधिच्छेअणे सिक्खिदोम्हित्ति वत्तव्वं होदि ।

इरावती—[1]विश्वसनीयोऽसि । मया न विज्ञातम्—ईदृशं विनोदवस्तुकमार्यपुत्रेणोपलब्धमिति । अन्यथा मन्दभागिन्यैवं न क्रियते ।

विदूषकः—[2]मा तावत्तत्रभवतो दाक्षिण्यस्योपरोधं भणतु । समापत्तिदृष्टेन देव्याः परिजनेन संकथापि यद्यपराधः स्थाप्यते अत्र त्वमेव प्रमाणम् ।

इरावती—[3]ननु संकथा नाम भवतु । किमित्यात्मानमायासयिष्यामि । (इति रुषा प्रस्थिता ।)

Mālavikā. Simply because you were late, I had been somehow diverting myself.

Irāvatī. You are reliable ! My lord, I didn't know you had caught hold of such an object of diversion. Otherwise, unfortunate that I am, I would not have done like this.

Vidūshaka. You should not attribute a withdrawal of love on the part of my esteemed friend. If a casual talk with the queen's servant seen accidentally is made out to be a sin, you are the only authority for that.

Irāvatī. Let it be a casual talk. Why should I trouble myself ? *(Starts forth in anger)*

---

१. विस्ससणीओसि । मए ण विण्णादं ईरिसं विणोदवत्थुअं अज्जउत्तेण उवलद्धं ति । अण्णहा मन्दभाइणीए एव्वं ण करीअदि ।

२. मा दाव तत्तहोदो दक्खिण्णस्स उवरोहं भणदु । समावत्तिदिट्ठेण देवीए परिअणेण संकहावि जइ अवराहो ठाविअदि एत्थ तुमं एव्व पमाणं ।

३. णं संकहा णाम होदु । किंति अत्ताणं आआसइस्सं ।

राजा—(अनुसरन्) प्रसीदतु भवती ।

(इरावती रशनासंदानितचरणा व्रजत्येव ।)

राजा—सुन्दरि, न शोभते प्रणयिनि जने निरपेक्षता ।

इरावती—[1]शठ, अविश्वसनीयहृदयोऽसि ।

राजा—

शठ इति मयि तावदस्तु ते
परिचयवत्यवधीरणा प्रिये ।
चरणपतितया न चण्डि तां
विसृजसि मेखलयापि याचिता ॥ २० ॥

इरावती—[2]इयमपि हताशा त्वामेवानुकरोति ।

(इति रशनामादाय राजानं ताडयितुमिच्छति ।)

राजा—इयमिरावती

King. *(Following her)* Be pleased, madam.

(Irāvatī walks on, her feet being impeded by her girdle)

King. O beautiful lady, your indifference to a loving person does not look well.

Irāvatī. Traitor, your heart is untrustworthy.

King. My dear, familiar that I am to you, you may condemn me as a traitor. Angry lady, you do not give up your contempt, though begged of by the girdle fallen at your feet. (20)

Irāvatī. This wretched girdle also follows you only. *(Taking the girdle, tries to beat the king)*

---

१. सठ, अविस्ससणीअहिअओसि ।

२. इअं पि हदासा तुमं एव्व अणुकरेदि ।

बाष्पासारा हेमकाञ्चीगुणेन
श्रोणीबिम्बादव्यपेक्षाच्युतेन ।
चण्डी चण्डं हन्तुमभ्युद्यता मां
विद्युद्दाम्ना मेघराजीव विन्ध्यम् ॥ २१ ॥

इरावती—[1]किं मामेव भूयोऽप्यपराद्धां करोषि ।

(इति रशनां हस्तेनावलम्बते ।)

राजा—

अपराधिनि मयि दण्डं संहरसि किमुद्यतं कुटिलकेशि ।
वर्धयसि विलसितं त्वं दासजनायात्र कुप्यसि च ॥ २२ ॥

(आत्मगतं) नूनमिदानीमनुज्ञातम् । (इति पादयोः पतति ।)

King. Letting fall showers of tears, this indignant lady Irāvatī is bent upon beating my cruel self with the thread of her golden girdle fallen from her waist by inadvertence, like an array of clouds trying to overpower the Vindhya mountain by a streak of lightning. (21)

Irāvatī. How do you again accuse only me of guilt? *(Takes hold of the girdle by her hand)*

King. O lady possessed of curls, why do you withdraw the blow aimed at my guilty self? By beating, you add to your grace notwithstanding that you fall foul with this slave of yours. (22)

(*To himself)* Of course, this is now permissible. *(Falls at her feet)*

---

१. किं मं एव्व भूयो वि अवरद्धं करेसि ।

इरावती—[1]न खल्विमौ मालविकाचरणौ, यौ ते हर्षदोहदं पूरयिष्यतः। (इति निष्क्रान्ता सह चेट्या।)

विदूषकः—[2]उत्तिष्ठ। कृतप्रसादोऽसि।

राजा—(उत्थाय इरावतीमपश्यन्) कथं गतैव प्रिया।

विदूषकः—[3]वयस्य, दिष्ट्या अनेनाविनयेनाप्रसन्ना गतैषा। तावदावां शीघ्रमेवापसरावो यावदङ्गारक इव सानुवक्रं न करोति।

राजा—अहो मनसिजवैषम्यम्।

मन्ये प्रियाहृतमनास्तस्याः प्रणिपातलङ्घनं सेवाम्।
एवं हि प्रणयवती सा शक्यमुपेक्षितुं कुपिता॥ २३॥

(इति परिक्रम्य निष्क्रान्ताः सर्वे।)

इति तृतीयोऽङ्कः।



Irāvatī. These are not the feet of Mālavikā which would bring about the fruition of a delightful Dohada for you. *(Exit along with her maid-servant)*

Vidūshaka. Rise, you have been pardoned.

King. *(Rising and not seeing Irāvatī)* How is it, the beloved has actually gone?

Vidūshaka. Friend, fortunately she has gone

१. ण खु इमे मालविआचलणा, जा दे हरिसदोहलं पूरइस्सन्दि।

२. उट्ठेहि। किदप्पसादोसि।

३. वअस्स, दिट्ठिआ इमस्स अविणअस्स अप्पसण्णा गदा एसा। दाव वअं सिग्घं ओसराम जाव अङ्गारओ विअ सा अणुवक्कं ण करेदि।

चतुर्थोऽङ्कः ।

(ततः प्रविशति पर्युत्सुको राजा प्रतीहारी च ।)

राजा—(आत्मगतं)

तामाश्रित्य श्रुतिपथगतामास्थया बद्धमूलः
संप्राप्तायां नयनविषयं रूढरागप्रवालः ।
हस्तस्पर्शैर्मुकुलित इव व्यक्तरोमोद्गमत्वा-
त्कुर्यात्कान्तं मनसिजतरुर्मां रसज्ञं फलस्य ॥ १ ॥

---

out, indignant at this wrong. Let us therefore walk out soon so that she may not make a backward move towards us like Mars.

King. Oh ! The caprice of the God of Love !

I, whose heart has been won over by my beloved, consider Irāvatī's declining of my salutation as an act of condescension ; for, only then is it possible for me to neglect that loving lady in her anger. (23)

(Walking about, Exeunt Omnes)

End of the Third Act.

ACT THE FOURTH

(Enter the King *in a state of eagerness and the Female Doorkeeper)*

King. *(To himself)* May the tree of love—which took its root by my passion for her when

(प्रकाशं) सखे गौतम ।

प्रतीहारी—[1]जयतु जयतु भर्ता । असंनिहितो गौतमः ।

राजा—(आत्मगतं) आः, मालविकावृत्तान्तज्ञानाय मया प्रेषितः ।

(प्रविश्य)

विदूषकः—[2]वर्धतां भवान् ।

राजा—जयसेने, जानीहि तावत्क देवी धारिणी. कथं वा सरुजचरणत्वाद्विनोद्यत इति ।

---

she reached my ears, which put on the deep-red tender leaf of affection when she came within the range of my vision, and which put forth buds, as it were, by the hair visibly standing on the legs when she was touched by the hand—may that tree of love make me an eager taster of its fruit. (1)

(Aloud) Friend, Gāutama.

Female Doorkeeper. Victory, victory to Your Highness. Gāutama is not present.

King. (To himself) Oh! He was sent by me to enquire about the news of Mālavikā.

(Enter)

Vidūshaka. May you prosper.

King. Jayasenā, ascertain where is the queen Dhāriṇī and how she diverts herself from the pain in her injured leg.

---

१. जेदु जेदु भट्टा । असंणिहिदो गोदमो ।

२. वड्ढदु भवं ।

प्रतीहारी—[1]यद्देव आज्ञापयति । (इति निष्क्रान्ता ।)

राजा—गौतम, को वृत्तान्तस्तत्रभवत्यास्ते सख्याः ।

विदूषकः—[2]यो बिडालगृहीतायाः परभृतिकायाः ।

राजा—(सविषादं) कथमिव ।

विदूषकः—[3]सा खलु तपस्विनी तया पिङ्गलाक्ष्या सारभाण्ड-भूमिगृहे मृत्युमुख इव निक्षिप्ता ।

राजा—ननु मत्संपर्कमुपलभ्य ।

विदूषकः—[4]अथ किम् ।

राजा—क एवं विमुखोऽस्माकम् येन चण्डीकृता देवी ।

Female Doorkeeper. As Your Highness commands. [*Exit*

King. Gāutama, what is the news about your friend, that worthy lady ?

Vidūshaka. The same as of a she-cuckoo seized by a cat.

King. *(In grief)* How so ?

Vidūshaka. That poor lady has been relegated by that pink-eyed woman to a subterranean cell as unto the jaws of Death.

King. I suppose, after knowing her association with me ?

Vidūshaka. Yes.

King. Who is that enemy of ours by whom

---

१. जं देवो आणवेदि । २. जो बिडालगहीदाए परहुदिआए । ३. सा खु तवस्सिणी ताए पिङ्गलच्छीए सारभण्डभूमिगेहे मिच्चुमुहे विअ णिक्खित्ता । ४. अह इं ।

विदूषकः—[1]शृणोतु भवान् । परिव्राजिका मे कथयति—ह्यः किल तत्रभवतीरावती रुजाविहस्तचरणां देवीं सुखपृच्छिकागता ।

राजा—ततस्ततः ।

विदूषकः—[2]ततः सा देव्या पृष्टा—किं नु नावलोकितो वल्लभजन इति । ततस्तयोक्तम्—कुतो वा त उपचारः । यत्ते परिजनस्य वल्लभत्वं जानत्यपि पृच्छसीति ।

राजा—निर्भेदादृतेऽपि मालविकायामयमुपन्यासः शङ्कयति । ततस्ततः ।

---

the queen has been thus made angry with us ?

Vidūshaka. Hear please. The lady-ascetic tells me—'Yesterday, Lady Irāvatī went to the queen who had been injured in her leg to enquire about her welfare.'

King. Then ?

Vidūshaka. Then she was asked by the queen—'Didn't you meet your sweetheart?' Then she replied—'Why all this courtesy from you ? You ask this of me though you know the endearment of your servant.'

King. Without further revelation, this

---

१. सुणादु भवं । परिव्वाजिआ मे कहेदि । हिओ किल तत्तहोदी इरावदी रुजाविहत्थचलणं देविं सुहपुच्छिआ आअदा । २. तदो सा देवीए पुच्छिदा—किंणु ण ओलोइदो वल्लहजणोत्ति । तदो ताए उत्तं—कुदो वा दे उवआरो । जं दे परिअणस्स वल्लहत्तणं जाणन्ती पुच्छसित्ति ।

विदूषकः—[1]ततस्तयानुबध्यमानया भवतोऽविनयमन्तरेण परिगृहीतार्था कृता देवी ।

राजा—अहो दीर्घरोषता तत्रभवत्याः । अतः परं कथय ।

विदूषकः—[2]किमतः परम् । मालविका बकुलावलिका च निगलपद्यावदृष्टसूर्यपादं पातालवासं नागकन्यके इवानुभवतः ।

राजा—कष्टं कष्टम् ।

मधुरस्वरा परभृता भ्रमरी च विबुद्धचूतसङ्गिन्यौ ।
कोटरमकालवृष्ट्या प्रबलपुरोवातया गमिते ॥ २ ॥

---

statement would suffice to rouse suspicions about Mālavikā. What then?

Vidūshaka. Then on being pressed, she made the queen cognisant of your impudent conduct.

King. Oh! How lasting is that lady's indignation! Tell, what later?

Vidūshaka. What later? Mālavikā and Bakulāvalikā, with chains in their feet, experience life in an underground dungeon beyond the reach of the Sun's rays, like two Nāga maidens.

King. Wretched! Wretched!

The sweet-voiced she-cuckoo and the she-bee, tasting the blooming mango flower, have been thrown into a cavity by an untimely shower of rain led by a storm. (2)

---

१. तदो ताए अणुबन्धिज्जमाणाए भवदो अविणअं अन्दरेण परिगहिदत्था किदा देवी । २. किं अदो वरं । मालविआ बउलावलिआ अ णिअलपदीओ अदिट्ठसुज्जपादं पादालवासं णाअकण्णआओ विअ अणुहोन्ति ।

वयस्य, अप्यत्र कस्यचिदुपक्रमस्य गतिः स्यात् ।

विदूषकः—[1]कथं भविष्यति । यत्सारभाण्डगृहे व्यापृता माधविका देव्या संदिष्टा—ममाङ्गुलीयकमुद्रामदृष्ट्वा न मोक्तव्या त्वयेयं हताशा मालविका बकुलावलिका चेति ।

राजा—(निःश्वस्य । सपरामर्शी) सखे, किमत्र कर्तव्यम् ।

विदूषकः—(विचिन्त्य) [2]अस्त्यत्रोपायः ।

राजा—क इव ।

विदूषकः—(सदृष्टिक्षेपं) [3]कोऽप्यदृष्टः शृणोति । कर्णे ते कथयामि । (इत्युपश्लिष्य कर्णे) एवमिव ।

Comrade, will there be some means of escape?

Vidūshaka. How will there be? For, Mādhavikā who is in charge of the store-room has been ordered by the queen—'Without seeing the seal of my ring, this wretched Mālavikā and Bakulāvalikā should not be released by you.'

King. (Sighing and reflecting) Friend, what is to be done here?

Vidūshaka. (Thinking) There is a plan.

King. What?

Vidūshaka. (Winking) Somebody would hear unseen. I shall tell in your ears. *(Pressing closely,*

---

१. कहं भविस्सदि । जं सारभाण्डघरए वाउदा माहविआ देवीए संदिट्ठा । मह अङ्गुलीअअमुद्दं अदेक्खिअ ण मोत्तव्वा तुए इअं हदासा मालविआ बउलावलिआ अत्ति । २. अत्थि एत्थ उवाओ । ३. को वि अदिट्ठो सुणोदि । कण्णे दे कहेमि । एव्वं विअ ।

राजा—(सहर्षं) साधु । प्रयुज्यतां सिद्धये ।

(प्रविश्य)

प्रतीहारी—[1]देव, प्रवातशयने देवी निषण्णा रक्तचन्दनधारिणा परिजनहस्तगतेन चरणेन भगवत्या कथाभिर्विनोद्यमाना तिष्ठति ।

राजा—अस्मत्प्रवेशयोग्योऽयमवसरः ।

विदूषकः—[2]तद्गच्छतु भवान् । अहमपि देवीं द्रष्टुमरिक्तपाणिर्भविष्यामि ।

राजा—जयसेनायास्तावत्संवेद्य गच्छ ।

विदूषकः—[3]तथा । (कर्णे) भवति, एवमिव । (इति निष्क्रान्तः ।)

---

whispers in the ear) Just so.

King. *(Joyfully)* Well. Push it on to success.

(Enter)

Female Doorkeeper. Your Highness, seated on a cushion where wind blows freely, and with her foot besmeared with red sandal paste, resting on the hands of a servant, the queen is being entertained by Her Holiness with tales.

King. This is a good occasion for our entry.

Vidūshaka. You, therefore go. I shall also come without an empty hand to see the queen.

King. Go after informing Jayasenā first.

---

१. देव, पवादसअणम्मि देवी णिसण्णा रत्तचन्दणधारिणा परिअणहत्थगदेण चलणेण भअवदीए कहाहिं विणोदिज्जमाणा चिट्ठदि ।

२. ता गच्छदु भवं । अहं वि देविं पेक्खिदुं अरित्तपाणी भविस्सं ।

३. तह । भोदि, एव्वं विअ ।

राजा—जयसेने तेन हि प्रवातशयनमार्गमादेशय ।

प्रतीहारी—[1]इत इतो देव: ।

(तत: प्रविशति शयनस्था देवी परिव्राजिका विभवतश्च परिवार: ।)

देवी—[2]भगवति, रमणीयं कथावस्तु । ततस्तत: ।

परिव्राजिका—(सदृष्टिक्षेपं) अत: परं पुन: कथयिष्यामि । अत्र भवान्विदिशेश्वर: संप्राप्त: ।

देवी—[3]अहो, भर्ता । (अभ्युत्थातुमिच्छति ।)

राजा—अलमलमुपचारयन्त्रणया ।

Vidūshaka. Quite so. *(Whispers in the ear)* Madam, it will be like that. [*Exit*

King. Jayasenā, then point out the way to the airy bedroom.

Female Doorkeeper. Here, here, Your Highness.

(Enter the Queen *seated on a cushion,* the Female ascetic *and* suitable retinue)

Queen. Most holy madam, interesting is the plot of the story. And then?

Female ascetic. *(With a wink of the eye)* Furthermore I shall tell you later. The esteemed lord of the Vidiśas is come.

Queen. Oh! My lord!

[*Tries to rise for welcoming him.*

King. Don't worry yourself to greet me.

---

१. इदो इदो देवो । २. भअवदि, रमणिज्जं कहावत्थु । तदो तदो ।
३. अह्मो, भट्टा ।

अनुचितनूपुरविरहं नार्हसि तपनीयपीठिकालम्बम् ।
चरणं रुजापरीतं कलभाषिणि मां च पीडयितुम् ॥ ३ ॥

देवी—[१]जयत्वार्यपुत्रः ।

परिव्राजिका—विजयतां देवः ।

राजा—(परिव्राजिकां प्रणम्योपविश्य) देवि, अपि सह्या ते वेदना ।

देवी—[२]अद्यास्ति मे विशेषः ।

(ततः प्रविशति यज्ञोपवीतसंवीताङ्गुष्ठः संभ्रान्तो विदूषकः ।)

विदूषकः—[३]परित्रायतां परित्रायताम् ! सर्पेण मृत्युना दष्टोऽस्मि ।

(सर्वे विषण्णाः ।)

O sweet-voiced lady, it is not proper for you to trouble me as well as your painful foot which is not habituated to a separation from the anklet and which now rests on the golden footstead. (3)

Queen. Glory to my lord.

Female ascetic. Victory to Your Highness.

King. (Bowing to the Female ascetic and taking his seat) Queen, is your pain bearable?

Queen. I am improved to-day.

(Enter Vidūshaka *in a hurry with his thumb wound up by his sacrificial thread)*

Vidūshaka. Save me, save me. I am bitten by a snake, verily Death.

(All are grieved)

---

१. जेदु अज्जउत्तो ।

२. अज्ज अत्थि मे विसेसो ।

३. परित्ताअदु परित्ताअदु । सप्पेण मिच्चुणा दट्ठोह्मि ।

राजा—कष्टं कष्टम्। क भवान्परिभ्रान्तः।

विदूषकः—[1]देवीं द्रक्ष्यामीत्याचारपुष्पग्रहणकारणात्प्रमदवनं गतोऽस्मि।

देवी—[2]हा धिक् हा धिक्। नन्वहमेव ब्राह्मणस्य जीवितसंशयनिमित्तं जातास्मि।

विदूषकः—[3]तस्मिन्नशोकस्तबककारणात्प्रसारिते मे हस्ते कोटरनिर्गतेन सर्परूपिणा कालेन दष्टोऽस्मि। नन्वेते द्वे दंशपदे।

(इति दंशं दर्शयति।)

परिव्राजिका—तेन हि दंशच्छेदः पूर्वकर्मेति श्रूयते। स तावदस्य क्रियताम्।

King. Alas! Alas! Where were you roaming?

Vidūshaka. In order to see the queen I went to the garden to fetch flowers as usual.

Queen. Alas! Alas! I have myself been the cause of danger to the Brahmin's life!

Vidūshaka. When I stretched out my hand for plucking the Aśoka bunch there, I was bit by Death which took the form of a snake emerging out of a hollow. These are the two imprints of its fangs.

(Shows the bite)

Female ascetic. It is said that an amputation

---

१. देविं देक्खिस्सं ति आआरपुप्फग्गहणकालणादो पमदवणं गदोह्मि।

२. हद्धि हद्धि। णं अहं एव्व बह्मणस्स जीविदसंसअणिमित्तं जादह्मि।

३. तहिं असोअत्थवअकालणादो पसारिदे मे हत्थे कोडरणिग्गदेण सप्परूवेण कालेण दट्ठोह्मि। णं एदे दुवे दंसणपदाइं।

छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम् ।
एतानि दष्टमात्राणामायुष्याः प्रतिपत्तयः ॥ ४ ॥

राजा—संप्रति विषवैद्यानां कर्म । जयसेने, क्षिप्रमाहूयतां ध्रुवसिद्धिः ।

प्रतीहारी—[1]यद्देव आज्ञापयति । (इति निष्क्रान्ता ।)

विदूषकः—[2]अहो, पापेन मृत्युना गृहीतोऽस्मि ।

राजा—मा कातरो भूः । अविषोऽपि कदाचिद्दंशो भवेत् ।

विदूषकः—[3]कथं न भेष्यामि । सिमसिमायन्ति मेऽङ्गानि ।

(इति विषवेगं रूपयति ।)

---

of the bitten limb is the first duty. Hence let that be done for him first.

An amputation or a cauterie of the bitten limb or the bleeding of the bite—these done to persons as soon as they are bitten are the cures that would confer longevity. (4)

King. Now it is the duty of doctors who are specialists in poison-cure. Jayasenā, bring Dhruvasiddhi at once.

Female Doorkeeper. As Your Highness commands. [*Exit*

Vidūshaka. Alas! I have been seized by cruel Death.

King. Don't fear. The bite will perhaps not be venomous at all.

---

१. जं देवो आणवेदि । २. अहो, पावेण मिच्चुणा गहीदोह्मि ।

३. कहं ण भाइस्सं । सिमसिमाअन्ति मे अङ्गाइं ।

देवी—[1]हा, दर्शितमशुभं विकारेण । हला अवलम्बध्वमेनम् ।

(परिजन: ससंभ्रममवलम्बते ।)

विदूषकः—(राजानं विलोक्य) [2]भो, भवतो बाल्यादपि प्रियवयस्योऽस्मि । तं विचार्यापुत्राया मे जनन्या योगक्षेमं वह ।

राजा—मा भैषीः । अचिरात्त्वां विषवैद्यश्चिकित्सते । स्थिरो भव ।

(प्रविश्य)

जयसेना—[3]देव, आज्ञापितो ध्रुवसिद्धिर्विज्ञापयति—इहैवानीयतां स गौतम इति ।

Vidūshaka. How shall I not fear? How excruciating is the pain of my limbs!

(Gesiculates spread of poison)

Queen. Ha! Ominous is the change of colour. Friends, hold him.

(The attendants support him in a hurry)

Vidūshaka. (Looking at the king) I had been your dear friend from your infancy. In view of that, make provision for my mother on the loss of her only son.

King. Don't fear. Ere long, the poison-doctor will cure you. Compose yourself.

(Enter)

Jayasenā. Your Highness, on receiving intimation of your order, Dhruvasiddhi informs—'Let that Gāutama be brought here only.'

---

१. हा दंसिदं असुहं विआरेण । हला ओलम्बह णं । २. भो, भवदो बाल्लादो वि पिअवअस्सोह्मि । तं विआरिअ अपुत्ताए मे जणणीए जोगक्खेमं वहेहि । ३. देव, आणाविदो धुवसिद्धी विण्णावेदि । इह एव्व आणीअदु सो गोदमत्ति ।

राजा—तेन हि वर्षवरपरिगृहीतमेनं तत्रभवतः सकाशं प्रापय ।

जयसेना—[1]तथा ।

विदूषकः—(देवीं विलोक्य) [2]भवति, जीवेयं वा न वा । यन्मयात्रभवन्तं सेवमानेन तेऽपराद्धं तन्मृष्यस्व ।

देवी—[3]दीर्घायुर्भव ।

(निष्क्रान्तो विदूषकः प्रतीहारी च ।)

राजा—प्रकृतिभीरुस्तपस्वी ध्रुवसिद्धिमपि यथार्थनामानं सिद्धिमन्तं न मन्यते ।

(प्रविश्य)

जयसेना—[4]जयतु भर्ता । ध्रुवसिद्धिर्विज्ञापयति—उदकुम्भविधानेन सर्पमुद्रितं किमपि कल्पयितव्यम् । तदन्विष्यतामिति ।

King. Then take him to the revered doctor, supported by the eunuch.

Jayasenā. Yes.

Vidūshaka. (Looking at the queen) Madam, I may or may not live. Please excuse whatever wrong I may have done you while serving my esteemed friend.

Queen. May you live long.

(Exeunt Vidūshaka and the Female Doorkeeper)

King. A coward by nature, this poor fellow does not consider efficient even Dhruvasiddhi (Certain Cure) who is rightly so-called.

---

१. तह । २. भोदि, जीवेअं वा ण वा ।.जं मए अत्तभवंदं सेवमाणेण दे अवरद्धं तं मरिसेहि । ३. दीहाऊ होहि । ४. जेदु भट्टा । धुवसिद्धी विण्णवेदि—उदकुम्भविहाणेण सप्पमुद्दिअं किंवि कप्पिदव्वं । तं अण्णेसीअदुत्ति ।

देवी—[1]इदं सर्पमुद्रितमङ्गुलीयकम् । पश्चान्मम हस्ते देह्येतत् ।

(इत्यङ्गुलीयकं ददाति । प्रतीहारी नाट्येन गृह्णाति ।)

राजा—जयसेने, कर्मसिद्धावाशु मां प्रतिपत्तिं नय ।

जयसेना—[2]यद्देव आज्ञापयति । (इति निष्क्रान्ता ।)

परिव्राजिका—देव, यथा मे हृदयमाचष्टे तथा निर्विषो गौतमः ।

राजा—भूयादेवम् ।

(प्रविश्य)

जयसेना—[3]देव, निवृत्तविषवेगो गौतमो मुहूर्तेन प्रकृतिस्थः संवृत्तः ।

(Enter)

Jayasenā. Glory to Your Highness. Dhruvasiddhi sends word—'Something bearing the mark of a serpent is required for the performance of the Udakumbha ritual. Therefore, make a search for it.'

Queen. Here is a ring bearing the mark of a serpent. Afterwards, give this in my own hands. *(Hands over the ring. The Female Doorkeeper receives it by gesture)*

King. Jayasenā, bring me news at once in the event of success.

Jayasenā. As Your Highness commands. [*Exit*

Female ascetic. Your Highness, my mind points that Gāutama is not affected by poison.

King. Be it so.

---

१. इदं सप्पमुद्दिअं अङ्गुलीअअं । पच्छा मम हत्थे देहि णं । २. जं देवो आणवेदि । ३. देव, णिवुत्तविसवेगो गोदमो मुहुत्तेण पकिदित्थो संवुत्तो ।

देवी—[1]दिष्ट्या वचनीयान्मुक्तास्मि ।

जयसेना—[2]एष पुनरमात्यो वाहतवो विज्ञापयति । राजकार्यं वहु मन्त्रयितव्यम् । दर्शनेनानुग्रहमिच्छामीति ।

देवी—[3]गच्छत्वार्यपुत्रः कार्यसिद्धये ।

राजा—(उत्थाय) देवि, आतपाक्रान्तोऽयमुद्देशः । शीतक्रिया चास्य प्रशस्ता । तदन्यत्र नीयतां शयनम् ।

देवी—[4]बालिकाः, आर्यपुत्रवचनमनुतिष्ठत ।

(*Enter*)

Jayasenā. Your Highness, relieved from the influence of poison, Gāutama has been restored to his normal condition in a moment.

Queen. Thank God. I have been saved from calumny.

Jayasenā. Minister Vāhatava now informs—'A good deal of state policy has to be discussed. I desire to be favoured with an interview.'

Queen. My lord, go for crowning your attempts with success.

King. *(Rising)* Queen, this place is affected by the sun. And for this wound, treatment by cold is advisable. Therefore, let the bedding be removed somewhere else.

---

१. दिट्ठिआ वअणीआदो मुत्तह्मि । २. एसो उण अमच्चो वाहतओ विण्णावेदि । राअकज्जं बहु मन्तिदव्वं । दंसणेण अणुग्गहं इच्छामि त्ति । ३. गच्छदु अज्जउत्तो कज्जसिद्धीए । ४. बालिआओ, अज्जउत्तवअणं अणुचिट्ठह ।

परिजनः—[1]तथा ।

(निष्क्रान्ता देवी परिव्राजिका परिजनश्च ।)

राजा—जयसेने, गूढपथेन मां प्रमदवनं प्रापय ।

जयसेना—[2]इत इतो देवः ।

राजा—(परिक्रम्य) जयसेने, ननु समाप्तकृत्यो गौतमः ।

जयसेना—[3]अथ किम् ।

राजा—इष्टाधिगमनिमित्तं प्रयोगमेकान्तसाधुमपि मत्वा ।
संदिग्धमेव सिद्धौ कातरमाशङ्कते चेतः ॥ ५ ॥

(प्रविश्य)

विदूषकः—[4]जयतु भवान् । सिद्धानि मे सर्वमङ्गलकर्माणि ।

Queen. Girls, execute the orders of my lord.

Servants. By all means.

(Exeunt the Queen, the Female ascetic and the retinue)

King. Jayasenā, take me on to the garden by a secret path.

Jayasenā. Here, here, Your Highness.

King. *(Walking round)* Jayasenā, I suppose, Gāutama has finished what all is to be done.

Jayasenā. Yes.

King. Aware as it may be that the plan adopted for realizing my ambition is perfectly safe and sound, my mind, timid that it is, still entertains apprehensions about success. (5)

---

१. तह । २. इदो इदो देवो । ३. अह इं ।

४. जेदु भवं । सिद्धाइ मे सव्वमङ्गलकम्माइ ।

राजा—जयसेने, त्वमपि नियोगमशून्यं कुरु ।

जयसेना—[1]यद्देव आज्ञपयति । (इति निष्क्रान्ता ।)

राजा—वयस्य क्षुद्रा माधविका । न खलु किंचिद्विचारितमनया ।

विदूषकः—[2]देव्या अङ्गुलीयकमुद्रां दृष्ट्वा कथं विचारयति ।

राजा—न खलु मुद्रामधिकृत्य ब्रवीमि । तयोर्बद्धयोः किंनिमित्तोऽयं मोक्षः । किं वा देव्याः परिजनमतिक्रम्य भवान्संदिष्टः । इत्येवमनया प्रष्टव्यम् ।

विदूषकः—[3]ननु पृष्टोऽस्मि । प्रत्युत्पन्नबुद्धिना मया कथितम् ।

(*Enter*)

Vidūshaka. May you prosper. All my auspicious services for you have met with success.

King. Jayasenā, you shall also be vigilant in the work entrusted to your charge.

Jayasenā. As Your Highness commands. [*Exit*

King. Friend, Mādhavikā has very poor brains. She has not a bit thought over the matter.

Vidūshaka. Why does she think over it after seeing the queen's signet-ring ?

King. I am not speaking with reference to the seal. She should have asked—'What is the reason for the release of both from bondage ? And, why were you directed in preference to the queen's attendants ?'

---

१. जं देवो आणवेदि ।

२. देवीए अङ्गुलीअअमुद्दिअं देक्खिअ कहं विआरेदि ।

३. णं पुच्छिदोह्मि । पच्चुप्पण्णबुद्धिणा मए कहिदं ।

राजा—कथ्यताम् ।

विदूषकः—[1]भणितं मया—दैवचिन्तकैर्विज्ञापितो राजा—सोपसर्गं वो नक्षत्रम् । सर्वबन्धनमोक्षः क्रियतामिति । तच्छ्रुत्वा देव्येरावत्याश्चित्तं रक्षन्त्या राजा किल मोचयतीति त्वमेवैनां मोचयेत्यहं संदिष्टोऽस्मीति । ततो युज्यत इति तया संपादितोऽर्थः ।

राजा—(विदूषकं परिष्वज्य) सखे, प्रियोऽहं तव ।

नहि बुद्धिगुणेनैव सुहृदामर्थदर्शनम् ।
कार्यसिद्धिपथः सूक्ष्मः स्नेहेनाप्युपलभ्यते ॥ ६ ॥

Vidūshaka. Certainly I was asked, but resourceful that I am, I gave a reply.

King Tell me.

Vidūshaka. I told her—"Astrologers have told the king, 'Your star is under an evil conjunction, and a release of all prisoners should be made.' On hearing the same, the queen, out of deference to the feelings of Irāvatī, directed me to do it, because it is the king that orders the release." Then saying that it was proper, she did our wish.

King. (Embracing Vidūshaka) Friend, dear I am to you.

---

१. भणिदं मए । देव्वचिन्तएहिं विण्णाविदो राआ । सोवसग्गं वो णक्खत्तं । सव्वबन्धणमोक्खो करीअदुत्ति । तं सुणिअ देवीए इरावदीए चित्तं रक्खन्दीए राआ किल मोएदित्ति तुमं एव्व णं मोएहित्ति अहं संदिठ्ठोह्मि त्ति । तदो जुज्जदित्ति ताए संपादिदो अत्थो ।

विदूषकः—[1]त्वरतां भवान् । समुद्रगृहे सखीसहितां मालविकां स्थापयित्वा भवन्तं प्रत्युद्गतोऽस्मि ।

राजा—अहमेनां संभावयामि । गच्छाग्रतः ।

विदूषकः—[2]एतु भवान् । (परिक्रम्य) इदं समुद्रगृहकम् ।

राजा—(साशङ्कं) वयस्य, एषा कुसुमापचयव्यग्रहस्ता सख्यास्ते इरावत्याः परिचारिका चन्द्रिका समागच्छति । इतस्तावदावां भित्तिगूढौ भवावः ।

विदूषकः—[3]अहो कुम्भीलकैः कामुकैरपि परिहरणीया खलु चन्द्रिका । (उभौ यथोक्तं कुरुतः ।)

Not by the merit of intellect alone do men bring about the realization of their friends' ambitions. The path of success, subtle though it be, is discovered by affection. (6)

Vidūshaka. Make haste. Having stationed Mālavikā along with her companion in the summer-house, I came forth to you.

King. Let me receive her. Walk in front of me.

Vidūshaka. Come along. *(Walking forward)* Here is the summer-house.

King. *(Suspiciously)* Friend, here comes Chandrikā, the attendant of your friend Irāvatī, busy in plucking flowers by the hand. Let us remain hidden by the wall.

---

१. तुवरदु भवं । समुद्दघरए सहीसहिदं मालविअं ठाविअ भवन्दं पच्चुग्गदोह्मि । २. एदु भवं । इदं समुद्दघरअं । ३. अहो कुम्भीलएहिं

राजा—गौतम, कथं नु ते सखी मां प्रतिपालयति । एह्येनां गवाक्षमाश्रित्यावलोकयावः ।

विदूषकः—[1]तथा । (उभौ विलोकयन्तौ तिष्ठतः ।)

(ततः प्रविशति मालविका बकुलावलिका च ।)

बकुलावलिका—[2]हला, प्रणम भर्तारम् ।

राजा—मन्ये प्रतिकृतिं मे दर्शयति ।

मालविका—(सहर्षं) [3] नमस्ते । (द्वारमवलोक्य सविषादं) हला, विप्रलम्भयसि माम् ।

राजा—सखे, हर्षविषादाभ्यामत्रभवत्याः प्रीतोऽस्मि ।

Vidūshaka. Ha! Chandrikā (lit., Moonlight) is of course to be avoided by thieves as well as lovers.

(Both do as stated)

King. Gāutama, how does your friend await me? Come on. Let us see her from the window.

Vidūshaka. Quite so. [*Both stand seeing*

(Enter Mālavikā *and* Bakulāvalikā)

Bakulāvalikā. Friend, salute your lord.

King. I think she shows my picture.

Mālavikā. *(Joyfully)* I bow to you.

(Looking at the threshold, with grief) Friend, you deceive me.

King. Comrade, I feel gratified by the lady's joy and sorrow.

काग्रुएहिं वि परिहरणिज्जा खु चन्दिआ । १. तह । २. हला, पणम भट्टारं । ३. णमो दे । हळा विप्पलम्भेसि मं ।

सूर्योदये भवति या सूर्यास्तमये च पुण्डरीकस्य ।
वदनेन सुवदनायास्ते समवस्थे क्षणादूढे ॥ ७ ॥

बकुलावलिका—[1]नन्वेष चित्रगतो भर्ता ।

उभे—(प्रणिपत्य) [2]जयतु भर्ता ।

मालविका—[3]हला, तदा ससंभ्रमदृष्टे भर्तू रूपे अहं संमुखस्थिता तथा न वितृष्णास्मि, यथा मया विभावितश्चित्रगतो भर्ता ।

विदूषकः—[4]श्रुतं भवता । अत्रभवत्या यथा दृष्टश्चित्रे न तथा दृष्टो भवानिति मन्त्रितम् । मुधेदानीं मञ्जूषेव रत्नभाण्डं यौवनगर्वं वहसि ।

What state befalls a lotus at sunrise and what befalls it at sunset—both of them have been put on in a moment by the face of this sweet-faced damsel. (7)

Bakulāvalikā. Here is your lord in the picture.

Both. *(Kneeling)* Victory to my lord.

Mālavikā. Friend, I was not so much pleased with the appearance of my lord in that hurried interview when I stood in front of him, as I am now when he is observed in the picture.

---

१. णं एसो चित्तगदो भट्टा । २. जेदु भट्टा ।

३. हला, तदा ससंभमदिट्ठे भट्टिणो रूवे अहं संमुहट्ठिदा तह ण वितिण्हह्मि, जह अज्ज मए विभाविदो चित्तगदो भट्टा ।

४. सुदं भवदा । अत्तहोदीए जह दिट्ठो चित्ते ण तह दिट्ठो भवं ति मन्तिदं । मुहा दाणिं मञ्जूसा विअ रअणभण्डं जोव्वणगव्वं वहेसि ।

राजा—सखे, कुतूहलवानपि निसर्गशालीनः स्त्रीजनः । पश्य—

कार्त्स्न्येन निर्वर्णयितुं च रूप-
मिच्छन्ति तत्पूर्वसमागमानाम् ।
न च प्रियेष्वायतलोचनानां
समग्रपातीनि विलोचनानि ॥ ८ ॥

मालविका—[1]हला, कैषा पार्श्वपरिवृत्तवदनेन भर्त्रा स्निग्धया दृष्ट्या निध्यायते ।

बकुलावलिका—[2]नन्वियं भर्तुः पार्श्वगतेरावती ।

Vidūshaka. You have heard it? The lady remarks, you didn't look so well as in the picture. In vain do you now hold your pride of youth, just as a box holds a jewel set with gems.

King. Friend, though eager, the womenfolk are imbued with natural shyness. See—

Women desire to have a full view of the handsome person of their lovers who meet them for the first time, but though they are possessed of lengthy eyes, their eyes do not fall fully on them. (8)

Mālavikā. Fiend, who is this woman that is looked at with a loving eye by the king with his face turned sideways?

Bakulāvalikā. Of course this is Irāvatī by the side of the king.

---

१. हला, का एसा पासपरिउत्तवअणेण भट्टिणा सिणिद्धाए दिट्ठीए णिज्झाईअदि । २. णं इअं भट्टिणो पासगदा इरावदी ।

मालविका—[1]सखि, अदक्षिण इव भर्ता मे प्रतिभाति । यः सर्वं देवीजनमुज्झित्वैकस्या मुखे बद्धलक्षः ।

बकुलावलिका—(आत्मगतं) [2]चित्रगतं भर्तारं परमार्थतः संकल्प्यासूयति । भवतु । क्रीडिष्यामि तावदेतया । (प्रकाशं) हला, भर्तुर्वल्लभैषा ।

मालविका—[3]ततः किमिदानीमात्मानमायसयामि ।

(इति सासूयं परावर्तते ।)

राजा—सखे, पश्य ।

Mālavikā. Friend, methinks the king shows undue preference in love—who has centred his affections in one woman, leaving aside all the ladies of the royal harem.

Bakulāvalikā *(To herself)* Fancying the king in the picture as a true person, she is already envious. Be it so. I shall presently make fun of her. *(Aloud)* Friend, this woman is the favourite of the king.

Mālavikā. Then why should I worry myself now? *(Turns back in envy)*

King. Friend, see—

While she turns back her face in envy with

---

१. सहि, अदक्खिणो विअ भट्टा मे पडिभादि । जो सव्वं देवीजणं उज्झिअ एक्काए मुहे बद्धलक्खो ।

२. चित्तगदं भट्टारं परमत्थदो संकप्पिअ असूअदि । होदु । कीडिस्सं दाव एदाए । हला, भट्टिणो वल्लहा एसा ।

३. तदो किं दाणिं अत्ताणं आआसेमि ।

भ्रूभङ्गभिन्नतिलकं स्फुरिताधरोष्ठं
सासूयमाननमितः परिवर्तयन्त्या ।
कान्तापराधकुपितेष्वनया विनेतुः
संदर्शितेव ललिताभिनयस्य शिक्षा ॥ ९ ॥

विदूषकः—[१]अनुनयसज्ज इदानीं भव ।

मालविका—[२]आर्यगौतमोऽप्यत्रैव सेवत एनम् ।

(पुनः स्थानान्तराभिमुखीभवितुमिच्छति ।)

बकुलावलिका—(मालविकां रुद्ध्वा) [३]न खलु कुपितेदानीं त्वम् ।

मालविका—[४]यदि चिरं कुपितामेव मां मन्यसे, एष प्रत्यानीयते कोपः ।

---

the black mark on the forehead split up by a knit of the eyebrows and with the lower lip throbbing, the lesson she learnt from her master seems to have been exhibited, of elegantly representing on the stage the several angry moods towards an erring lover. (9)

Vidūshaka. Be now ready to apologize.

Mālavikā. Even the revered Gāutama assists him only here. *(Again desires to go elsewhere)*

Bakulāvalikā. *(Preventing Mālavikā)* I suppose you are not irritated.

Mālavikā. If you simply persist in thinking me to be angry, I now withdraw my anger.

---

१. अणुणअसज्जो दाणिं होहि । २. अज्जगोदमो वि एत्थ एव्व सेवदि णं ।
३. ण खु कुविदा दाणिं तुमं । ४. जइ चिरं कुविदं एव्व मं मण्णेसि,

राजा—(उपेत्य)

कुप्यसि कुवलयनयने चित्रार्पितचेष्टया किमेवमयि ।
ननु तव साक्षादयमहमनन्यसाधारणो दासः ॥ १० ॥

बकुलावलिका—[1]जयतु भर्ता ।

मालविका—(आत्मगतं) [2]कथं चित्रगतो भर्ता मयासूयितः ।

(सव्रीडवदना अञ्जलिं करोति ।)

(राजा मदनकातर्यं रूपयति ।)

विदूषकः—[3]किं भवानुदासीन इव ।

राजा—अविश्वसनीयत्वात्सख्यास्ते ।

विदूषकः—[4]मा तावत्तत्रभवत्यां तवाविश्वासः ।

King. *(Approaching)* O lady endowed with eyes resembling a pair of blue lotuses, why do you take offence at an act of mine thus presented in a picture? Here I am directly and in person, your exclusive servant. (10)

Bakulāvalikā. Victory to the king.

Mālavikā. *(To herself)* How have I become jealous on seeing my lord in a picture! *(With a bashful face, joins her palms in respect) (The king displays his weakness of mind due to passion)*

Vidūshaka. Why do you look indifferent?

King. On account of the unreliability of your friend.

Vidūshaka. You needn't distrust her.

एसो पच्चाणीअदि कोवो । १. जेदु भट्टा । २. कहं चित्तगदो भट्टा मए असूइदो ।
३. किं भवं उदासीणो विअ । ४. मा दाव अत्तहोदीए तुह अविस्सासो ।

राजा—श्रूयताम् ।

पथि नयनयोः स्थित्वा स्वप्ने तिरोभवति क्षणा-
त्सरति सहसा बाह्वोर्मध्यं गतापि सखी तव ।
मनसिजरुजा क्लिष्टस्यैवं समागममायया
कथमिव सखे विस्रब्धं स्यादिमां प्रति मे मनः ॥ ११ ॥

बकुलावलिका—[1]सखि, बहुशः किल त्वया विप्रलब्धो भर्ता । तत्तावदात्मा विश्वसनीयः क्रियताम् ।

मालविका—[2]सखि, मम पुनर्मन्दभाग्यायाः स्वप्नसमागमोऽपि भर्तुर्दुर्लभ आसीत् ।

King. Listen.

After standing within the reach of my eyes in dreams, your friend disappears in a moment, and after getting into the very midst of my arms, she runs away all of a sudden. While I am thus languishing with the agony of love by the phantom of her union, friend, how will my mind entertain any confidence in her? (11)

Bakulāvalikā. Friend, in many ways has the king been deceived by you. Conduct yourself in such a way as to inspire confidence.

Mālavikā. Friend, for my unfortunate self on the other hand, it was not possible to have a union with my lord even in dreams.

---

१. सहि, बहुसो किल तुए विप्पलद्धो भट्टा । ता दाव अत्ता विस्स-सणिज्जो करीअदु । २. सहि, मह उण मन्दभग्गाए सिविणसमाअमो वि भट्टिणो दुल्लहो आसि ।

बकुलावलिका—[1]भर्ता ददात्वस्या उत्तरम् ।

राजा—

उत्तरेण किमात्मैव पञ्चबाणाग्निसाक्षिकम् ।
तव सख्यै मया दत्तो न सेव्यः सेविता रहः ॥ १२ ॥

बकुलावलिका—[2]अनुगृहीतास्मि ।

विदूषकः—(परिक्रम्य ससंभ्रमं) [3]बकुलावलिके, एष बालाशोकवृक्षस्य पल्लवानि हरिणो लङ्घितुमागच्छति । एहि निवारयाव एनम् ।

बकुलावलिका—[4]तथा । (इति प्रस्थिता ।)

राजा—एवमस्मद्रक्षणे वयस्येनावहितेन भवितव्यम् ।

Bakulāvalikā. Your Highness will give her an answer.

King. What is the use of an answer? My own self is surrendered by me to your friend in the presence of the fire of Cupid. I am her servant in private, not she for me. (12)

Bakulāvalikā. I am highly obliged.

Vidūshaka. (Walking about in a hurry) Bakulāvalikā, this deer comes to devour the tender leaves of this young Aśoka tree. Come along. We will prevent him.

Bakulāvalikā. Alright. [*Starts*

King. Comrade, in the same way you will have

---

१. भट्टा देउ से उत्तरं । २. अणुगहिदह्मि । ३. बउलावलिए, एसो बालासोअरुक्खस्स पल्लवाइ हरिणो लङ्घिदुं आअच्छदि । एहि णिवारेम णं । ४. तह ।

विदूषकः—[1]एतदपि गौतमो ननु संदिश्यते ।

बकुलावलिका—(परिक्रम्य) [2]आर्य गौतम, अहमप्रकाशे तिष्ठामि । त्वं द्वाररक्षको भव ।

विदूषकः—[3]युज्यते ।

(निष्क्रान्ता बकुलावलिका ।)

विदूषकः—(परिक्रम्यावलोक्य च) [4]इदं तावत्स्फटिकस्थलम् । आसीनो भवामि । (इति तथा कृत्वा) अहो सुखस्पर्शता शिलाविशेषस्य । (इति निद्रायते ।)

(मालविका ससाध्वसा तिष्ठति ।)

---

to be watchful in protecting us.

Vidūshaka. Even this need be mentioned to Gāutama?

Bakulāvalikā. *(Walking about)* Revered Gāutama, I shall remain incognito. You, be the gate-keeper.

Vidūshaka. Quite proper.

[*Exit Bakulāvalikā.*

Vidūshaka. *(Walking about and seeing)* Here is a plot paved with crystal. I shall sit there. *(Doing so)* Oh! How pleasant is the touch of this peculiar stone! [*Sleeps*

(Mālavikā stands afraid)

---

१. एदं वि गोदमो णं संदिस्सइ । २. अज्ज गोदम, अहं अप्पआसे चिठ्ठामि । तुमं दुवाररक्खओ होहि । ३. जुज्जइ । ४. इदं दाव फलिअत्थलं । आसीणो होमि । अहो सुहप्फरिसदा सिलाविसेसस्स ।

राजा—

विसृज सुन्दरि संगमसाध्वसं
तव चिरात्प्रभृति प्रणयोन्मुखे ।
परिगृहाण गते सहकारतां
त्वमतिमुक्तलताचरितं मयि ॥ १३ ॥

मालविका—[1]देव्या भयेनात्मनोऽपि प्रियं कर्तुं न पारयामि ।

राजा—अयि, न भेतव्यम् ।

मालविका—(सोपहासं) [2]यो न बिभेति, स मया भट्टिनीदर्शने दृष्टसामर्थ्यो भर्ता ।

राजा—

दाक्षिण्यं नाम बिम्बोष्ठि बैम्बिकानां कुलव्रतम् ।
तन्मे दीर्घाक्षि ये प्राणास्ते त्वदाशानिबन्धनाः ॥ १४ ॥

King. Fair damsel, leave off your fear in joining me who have been long since eager for your love. Play the part of an Atimukta creeper on me who am in the position of a mango tree. (13)

Mālavikā. Out of fear for the queen, I am unable to benefit myself.

King. Oh ! Don't fear.

Mālavikā. *(Jeering)* In the presence of the queen, I have tested the courage of him who does not fear.

---

१. देवीए भएण अत्तणो वि पिअं कादुं ण पारेमि ।

२. जो ण भाएदि, सो मए भट्टिणीदंसणे दिठ्ठसामत्थो भट्टा ।

तदनुगृह्यतां चिरानुरक्तोऽयं जनः । (इति संश्लेषमभिनयति ।)

(मालविका नाट्येन परिहरति ।)

राजा—(आत्मगतं) रमणीयः खलु नवाङ्गनानां मदनविषयावतारः । एषा हि—

हस्तं कम्पवती रुणद्धि रशनाव्यापारलोलाङ्गुलिं
हस्तौ स्वौ नयति स्तनावरणतामालिङ्ग्यमाना बलात् ।
पातुं पक्ष्मलनेत्रमुन्नमयतः साचीकरोत्याननं
व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येव मे ॥ १५ ॥

King. O damsel possessed of a lower lip resembling a Bimba fruit, it is the traditional duty of the descendants of Bimba to show equal courtesy to all wives. But, O long-eyed lady, my life and my whole life depends on hopes in you. (14)

Therefore, attached since I am long towards you, bless me with your favour.

(Makes show of an embrace)
(Mālavikā avoids it by gesture)

King. (Within) Pleasant indeed is the first experience of sexual bliss with newly wedded girls.

She tremulously prevents my hand whose fingers are at work in untying her girdle. Being forcibly embraced, she covers her breasts with her hands. When I lift her face for kissing, she turns it away with eyes characterized by dense eyelashes. Even by a show of dissent, she certainly contributes to my happiness by fulfilling my desire. (15)

(ततः प्रविशतीरावती निपुणिका च ।)

इरावती—[1]हञ्जे निपुणिके, सत्यं त्वया संदिष्टं चन्द्रिकया समुद्रगृहालिन्दे आर्यगौतम एकाकी दृष्ट इति ।

निपुणिका—[2]अन्यथा कथं भट्टिन्यै विज्ञापयामि ।

इरावती—[3]तेन हि तत्रैव गच्छावः । संशयान्मुक्तं भर्तुः प्रियवयस्यं प्रेक्षितुं च ।

निपुणिका—[4]सावशेषमिव भट्टिन्या वचनम् ।

इरावती—[5]आम । चित्रगतं भर्तारं प्रसादयितुम् ।

निपुणिका—[6]अथेदानीं भर्तैव किं न प्रत्यनुनीयते ।

(*Enter* Irāvatī *and* Nipuṇikā)

Irāvatī. Girl Nipuṇikā, is what you said true, that the venerable Gāutama was seen alone by Chandrikā in the courtyard of the summer-house?

Nipuṇikā. Otherwise how would I inform you, madam?

Irāvatī. Then let us go there only. To see my lord's dear friend saved from danger and to—

Nipuṇika. Mistress, you have not finished your sentence.

Irāvatī. No. And to implore the pardon of my lord in the picture.

---

१. हञ्जे णिउणिए, सच्चं तुए संदिट्ठं चन्दिआए समुद्दघरअलिन्दए अज्जगोदमो एआई दिठ्ठोत्ति । २. अण्णहा कहं भट्टिणीए विण्णवेमि । ३. तेण हिं तहिं एव्व गच्छह्म । संसआदो मुत्तं भट्टिणो पिअवअस्सं पेक्खिदुं अ । ४. सावसेसं विअ भट्टिणीए वअणं । ५. आम । चित्तगदं भट्टारं पसादेदुं । ६. अह दाणिं भट्टा एव्व किं ण पज्जणुणीअदि ।

इरावती—[1]मुग्धे, यादृशश्चित्रगतो न तादृश एव । अन्यसंक्रान्त-हृदय आर्यपुत्रः । केवलमुपचारातिक्रमं प्रमार्ष्टुमयमारम्भः ।

निपुणिका—[2]इत इतो भट्टिनी ।

(उभे परिक्रामतः ।)

(प्रविश्य)

चेटी—[3]जयतु भट्टिनी । देवी भणति—न मे एष मत्सरस्य कालः । केवलं तव खलु बहुमानं वर्धयितुं वयस्यया सह निगलबन्धने कृता मालविका । यद्यनुमन्यसे आर्यपुत्रस्य प्रियं कर्तुमिच्छामि । यत्तवेष्टं तन्मे भणेति ।

Nipuṇikā. Why not implore his pardon in person?

Irāvatī. Foolish girl, my lord is not the same as he is in the picture. He has transferred his affections elsewhere. This attempt is only to free myself from a breach of courtesy.

Nipuṇikā. Here, here, madam.

[*Both walk about*

(Enter)

A servant-maid. Glory to you, madam. The queen sends word, 'This is no occasion for jealousy'

१. मुद्धे, जारिसो चित्तगदो ण तारिसो एव्व । अण्णसंकन्दहिअओ अज्जउत्तो । केवलं उवआरादिक्कमं पमज्जिदुं अअं आरम्भो ।

२. इदो इदो भट्टिणी ।

३. जेदु भट्टिणी । देवी भणादि । ण मे एसो मच्छरस्स कालो । केवलं तुह खु बहुमाणं वड्ढेदुं वअस्साए सह णिअलबन्धणे किदा मालविआ । जइ अणुमण्णेसि अज्जउत्तस्स पिअं कादुं इच्छम्मि । जं तुह इच्छिअं तं मे भणाहि त्ति ।

इरावती—[1]नागरिके, विज्ञापय देवीम् । का वयं भर्तुर्नीं नियोजयितुम् । परिजननिग्रहेण मयि दर्शितः स्नेहः । कस्य वान्यस्य प्रसादेनायं जनो वर्धत इति ।

चेटी—[2]तथा । (इति निष्क्रान्ता ।)

निपुणिका—(परिक्रम्यावलोक्य च) [3]भट्टिनि, एष द्वारोद्देशे समुद्रगृहस्य विपणिगत इव बलीवर्द आर्यगौतम आसीन एव निद्रायते ।

---

on my part. Simply for the sake of respecting your wishes, Mālavikā, along with her friend, has been put in irons. If you don't mind, I should like to meet the wishes of my lord. Tell me what you desire.'

Irāvatī. Nāgarikā, inform the queen—Who are we to give directions to the queen ? Her love for me has been amply shown by the punishment of her servant. To whose else favour do I owe what I am ?

Servant-maid. Yes. [*Exit*

Nipuṇikā. (*Walking about and seeing*) Madam, here at the threshold of the summer-house the venerable Gāutama sleeps while sitting, as a bull in the bazaar.

---

१. णाअरिए, विण्णवेहि देविं । का वअं भट्टिणिं णिओजेदुं । परिअणणिग्गहेण मइ दंसिदो सिणेहो । कस्स वा अण्णस्स पसादेण अअं जणो वड्ढदित्ति । २. तह । ३. भट्टिणि, एसो दुवारुद्देसे समुद्दघरअस्स विपणिगादो विअ बलीवद्दो अज्जगोदमो आसीणो एव्व णिद्दाअदि ।

इरावती—[1]अत्याहितम् । न खलु सावशेषविषविकारो भवेत् ।

निपुणिका—[2]प्रसन्नमुखवर्णो दृश्यते । अपि च ध्रुवसिद्धिना चिकित्सितः । तदस्याशङ्कनीयं पापम् ।

विदूषकः—(उत्स्वप्नायते) [3]भवति मालविके ।

निपुणिका—[4]श्रुतं भट्टिन्या । कस्यैष आत्मनीनो हताशः कितवः । सर्वकालमित एव स्वस्तिवाचनमोदकैः कुक्षिं पूरयित्वा सांप्रतं मालविकामुत्स्वप्नायते ।

Irāvatī Horrible ! Would that he may not have any trace of poison left in him.

Nipuṇikā. He is seen to have a bright face. Moreover, he has been cured by Dhruvasiddhi. Therefore, nothing untoward need be apprehended for him.

Vidūshaka. (Mutters in a dream) O lady Mālavikā.

Nipuṇikā. Was it heard by you, madam ? For whose benefit does this deceitful wretch exist ? Having always filled his stomach with sweetmeats offered here at benedictions, he now calls out in his dream for Mālavikā.

---

१. अच्चाहिदं । ण खु सावसेसविसविआरो हवे ।

२. पसण्णमुहवण्णो दीसइ । अवि अ धुवसिद्धिणा चिइच्छिदो । ता से असङ्कणिज्जं पावं ।

३. भोदि मालविए ।

४. सुदं भट्टिणीए । कस्स एसो अत्तणीणो हदासो किदवो । सव्वकालं इदो एव्व सोत्थिवाअणमोदएहिं कुच्छि पूरिअ संपदं मालविअं उसिविणाअदि ।

विदूषकः—[1]इरावतीमतिक्रामन्ती भव ।

निपुणिका—[2]श्रुतमेतदत्याहितम् । इमं भुजंगभीरुं ब्रह्मबन्धुमनेन भुजंगकुटिलेन दण्डकाष्ठेन स्तम्भान्तरिता भीषयिष्यामि ।

इरावती—[3]अर्हत्येव कृतघ्न उपद्रवस्य ।

(निपुणिका विदूषकस्योपरि दण्डकाष्ठं पातयति ।)

विदूषकः—(सहसा प्रबुध्य) [4]अविध अविध । भो दर्वीकरो म उपरि पतितः ।

राजा—(सहसोपसृत्य) सखे, न भेतव्यं न भेतव्यम् ।

Vidūshaka. May you surpass Irāvatī.

Nipuṇikā. Did you hear this very abominable thing ? Hidden by this pillar, I will, with this stick curved like a snake, frighten this ignoble Brahmin who is already in panic of snake.

Irāvatī. This ungrateful fellow deserves to be chastised.

(Nipuṇikā lets fall a stick on Vidūshaka)

Vidūshaka. (Waking suddenly) Alas ! Alas ! Oh ! A serpent has fallen on me.

King. (Coming near suddenly) Friend, don't fear, don't fear.

---

१. इरावदिं अदिक्कमन्दी होहि ।

२. सुदं एदं अच्चहिदं । इमं भुअङ्गभीरुअं बह्मबन्धुं इमिणा भुअङ्ग-कुडिलेग दण्डकट्ठेण तम्भन्दरिदा भाअइस्सं ।

३. अरुहदि एव्व किदग्घो उवद्दवस्स ।

४. अविह अविह । भो दव्विअरो मे उवरि पडिदो ।

मालविका—(अनुसृत्य) [1]भर्तः, मा तावत्सहसा निष्क्राम। सर्प इति भणति।

इरावती—[2]हा धिक् हा धिक्। भर्ता इत एव धावति।

विदूषकः—(सप्रहासं) [3]कथं दण्डकाष्ठमेतत्। अहं पुनर्जाने यन्मया केतकीकण्टकैर्दंशं कृत्वा सर्पस्येव दंशः कृतः तत्फलितमिति।

(प्रविश्य पटाक्षेपेण)

बकुलावलिका—[4]मा तावद्भर्ता प्रविशतु। इह कुटिलगतिः सर्प इव दृश्यते।

Mālavikā. *(Following)* My lord, don't walk out suddenly. 'A serpent' is the cry.

Irāvatī. O fie! O fie! My lord runs here only.

Vidūshaka. *(With a laughter)* Is this a stick? I, for my part, thought that what I did in pretending a serpent's bite after making a scratch by the thorns of a Ketakī, had only proved too true.

(Enter by throwing open the screen)

Bakulāvalikā. Master, don't enter. Here seems to be a snake running zigzag.

Irāvatī. *(Approaching the king suddenly)* Does the daylight engagement of the couple serve the purpose right?

---

१. भट्टा, मा दाव सहसा णिक्कम। सप्पोत्ति भणादि।

२. हद्धि हद्धि। भट्टा इदो एव्व धावदि।

३. कहं दण्डकट्ठं एदं। अहं उण जाणे जं मए केदईकण्टएहिं दंसं करिअ सप्पस्स विअ दंसो किदो तं फलिदंति।

४. मा दाव भट्टा पविसदु। इह कुडिलगई सप्पो विअ दीसइ।

इरावती—(राजानं सहसोपसृत्य) [1]अपि निर्विघ्नमनोरथो दिवा संकेतो मिथुनस्य ।

(सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः ।)

राजा—प्रिये, अपूर्वोऽयमुपचारः ।

इरावती—[2]बकुलावलिके, दिष्ट्या दूत्याधिकारविषया संपूर्णा ते प्रतिज्ञा ।

बकुलावलिका—[3]प्रसीदतु भट्टिनी । किं नु खलु दर्दुरा व्याहरन्तीति देवः पृथिव्यां वर्षितुं स्मरति ।

विदूषकः—[4]मा तावत् । भवत्या दर्शनमात्रेणात्रभवान्प्रणिपातलङ्घनं विस्मृतः । भवती पुनरद्यापि प्रसादं न गृह्णाति ।

(All are puzzled at seeing Irāvatī)

King. Dear, novel is this sort of welcome.

Irāvatī. Bakulāvalikā, luckily you have succeeded in the vow you took as an intermediary.

Bakulāvalikā. Beg your pardon, madam. Does it begin to rain on the earth because frogs rattle ?

Vidūshaka. Oh! No! On merely seeing you, my esteemed friend has forgotten all about your refusal of his imploration on bended knees, whereas you are still unrelenting.

---

१. अवि णिव्विग्घमणोरहो दिवासंकेदो मिहुणस्स । २. बउलावलिए, दिट्ठिआ दुच्चाहिआरविसआ संपुण्णा दे पडिण्णा । ३. पसीददु भट्टिणी । किं णु खु दद्दुरा वाहरन्दि त्ति देव्वो पुढवीए वरिसिदुं सुमरदि । ४. मा दाव । होदीए दंसणमत्तेण अत्तभवं पणिवादलङ्घणं विसुमरिदो । होदी उण अज्जवि पसादं ण गेण्हइ ।

इरावती—[1]कुपितापीदानीं किं करिष्यामि ।

राजा—अस्थाने कोप इत्यनुपपन्नं त्वयि । तथा हि ॥

कदा मुखं वरतनु कारणादृते
तवागतं क्षणमपि कोपपात्रताम् ।
अपर्वणि ग्रहकलुषेन्दुमण्डला
विभावरी कथय कथं भविष्यति ॥ १६ ॥

इरावती—[2]अस्थान इति सुष्ठु व्याहृतमार्यपुत्रेण । अन्यसंक्रान्तेष्वस्माकं भागधेयेषु यदि पुनः कुप्येयम्, ततो हास्या भवेयम् ॥

राजा—त्वमन्यथा कल्पयसि । अहं पुनः सत्यमेवात्र कोपस्थानं न पश्यामि । कुतः,

Irāvatī. Indignant as I am, what can I do?

King. It ill becomes you to take offence improperly. For—

O beautiful lady, when did your face ever become the abode of anger even for a moment without any cause? Tell me how the night will have the moon's sphere darkened by the eclipse except on a full-moon day? (16)

Irāvatī. My lord, properly you said 'Improperly.' When our good fortunes have shifted to a different quarter, I will only make myself a laughing stock if I were to take offence.

१. कुविदा वि दाणिं किं करिस्सं ।

२. अट्ठाणेत्ति सुठ्ठु वाहरिदं अज्जउत्तेण । अण्णसंकन्देसु अह्माणं भाअहेएसु जदि उण कुप्पेअं, तदो हस्सा भवेअं ।

नार्हति कृतापराधोऽप्युत्सवदिवसेषु परिजनो दण्डम् ।
इति मोचिते मयैते प्रणिपतितुं मामुपगते च ॥ १७ ॥

इरावती—[1]निपुणिके, गच्छ । देवीं विज्ञापय—दृष्टं देव्याः पक्षपातित्वमद्येति ।

निपुणिका—[2]तथा । (इति निष्क्रान्ता ।)

विदूषकः—(आत्मगतं) [3]अहो अनर्थः संवृत्तः । बन्धनभ्रष्टो गृहकपोतको बिडालिकालोके पतितः ।

(प्रविश्य)

निपुणिका—(अपवार्य) [4]भट्टिनि, यदृच्छादृष्टया माधविकयाख्यातम् । एवं खल्वेतन्निर्वृत्तमिति । (कर्णे कथयति ।)

King. You imagine otherwise. But I really see no ground for your indignation. For—

Even a guilty servant does not deserve punishment on festive days. With this idea these two persons were released by me, and they have come to pay their respects to me. (17)

Irāvatī. Nipuṇikā, go and inform the queen—"Your partiality has now been discovered by me."

Nipuṇikā. I will do so. [*Exit*

Vidūshaka. (*To himself*) Oh! A calamity has befallen us. A domestic dove slipping out of a cage has fallen within the eyesight of a female cat.

---

१. णिउणिए, गच्छ । देविं विण्णवेहि—दिट्ठं देवीए पक्खवाइत्तणं अज्जत्ति । २. तह ३. अह्मो अणत्थो संवुत्तो । बन्धणब्भट्ठो घरकवोदओ बिडालिआलोए पडिदो । ४. भट्टिणि, जदिच्छादिट्ठाए

इरावती—(आत्मगतं) [1]उपपन्नम् । सत्यमयमत्र ब्रह्मबन्धुनोद्भिन्नो दुष्प्रयोगः । (विदूषकं विलोक्य प्रकाशं) इयमस्य कामतन्त्र-सचिवस्य नीतिः ।

विदूषकः—[2]भवति, यदि नीत्या एकमप्यक्षरं पठेयम् ततो ननु गायत्रीमपि विस्मरेयम् ।

राजा—(आत्मगतं) कथंनु खल्वस्मात्संकटादात्मानं मोचयिष्यामि ।

(प्रविश्य)

जयसेना—(सावेगं) [3]देव, कुमारी वसुलक्ष्मीः कन्दुकमनुधावन्ती

(Enter)

Nipuṇikā. *(Aside to Irāvatī)* Mistress, Mādhavikā who was accidentally seen by me said, it was accomplished in this manner. *(Whispers in the ear)*

Irāvatī. *(To herself)* True. This mischievous plot must be the machination of the petty Brahmin. *(Looking at Vidūshaka, aloud)* This is the legal advice of this minister in charge of love-affairs.

Vidūshaka. Madam, had I read a syllable of law, I will surely forget even my Gāyatrī.

King. *(Within)* How shall I release myself from this predicament?

माहविआए आचक्खिदं एव्वं खु एदं णिव्वुत्तं ति । १. उववण्णं । सच्चं अअं एत्थ बह्मबन्धुणा उब्भिण्णो दुप्पओओ । इअं इमस्स कामतन्तसचिवस्स णीदी ।
२. होदि, जइ णीदीए एक्कं वि अक्खरं पठेअं तदो णं गाअत्तिं वि विसुमरेअं ।
३. देव, कुमारी वसुलच्छी कन्दुअं अणुधावन्दी पिङ्गलवाणरेण बलिअं त्रासिदा अङ्कणिसण्णा देवीए पवादकिसलअं विअ वेवमाणा दाणिं वि पकिदिं ण

पिङ्गलवानरेण बलवत्त्रासिता अङ्कनिषण्णा देव्याः प्रवात-किसलयमिव वेपमानेदानीमपि प्रकृतिं न प्रतिपद्यते ।

राजा—कष्टम् । कातरो बालभावः ।

इरावती—(सावेगं) [1]त्वरतां त्वरतामार्यपुत्र एनां समाश्वासयितुम् । मा तावदस्याः संत्रासजनितो विकारो वर्धताम् ।

राजा—अहमेनां संज्ञापयामि । (इति सत्वरं परिक्रामति ।)

विदूषकः—(आत्मगतं) [2]साधु रे पिङ्गलवानर साधु । परित्रातस्त्वया सपक्षः ।

(निष्क्रान्तो राजा विदूषकश्च इरावती निपुणिका प्रतीहारी च ।)

(Enter)

Jayasenā. (In excitement) Your Highness, Princess Vasulakshmī, running in pursuit of a ball, has been frightened out of her wits by a yellow monkey. Seated on the lap of the queen and trembling like a tender leaf in a gust of wind, she does not yet recover her normal condition.

King. Unhappy. Childhood is timid.

Irāvatī. (Anxiously) Make haste, make haste to console her. Let not her oppression by fear increase.

King. I shall presently restore her to senses.

[*Walks forward in a hurry*

Vidūshaka. (Within) Good, O yellow monkey, good. You have rescued one belonging to your fold.

पडिवज्जइ । १. तुवरदु तुवरदु अज्जउत्तो णं समासासिदुं । मा दाव से संतासजणिदो विआरो वड्ढदु । २. साहु रे पिङ्गलवाणर साहु । परित्तादो तुए सपक्खो ।

मालविका—[१]सखि, देवीं चिन्तयित्वा वेपते मे हृदयम् । न जानेऽतः परं किं वानुभवितव्यं भविष्यतीति ।

(नेपथ्ये)

[२]आश्चर्यमाश्चर्यम् । अपूर्ण एव पञ्चरात्रे दोहदस्य मुकुलैः संनद्धस्तपनीयाशोकः । यावद्देव्यै निवेदयामि ।

(उभे श्रुत्वा प्रहृष्टे भवतः ।)

बकुलावलिका—[३]आश्वसितु सखी । सत्यप्रतिज्ञा देवी ।

मालविका—[४]तेन हि प्रमदवनपालिकायाः पृष्ठतो भवावः ।

बकुलावलिका—[५]तथा ।

(इति निष्क्रान्ताः सर्वे ।)

इति चतुर्थोऽङ्कः ।



(Exeunt King and Vidūshaka, Irāvatī, Nipuṇikā and the Female doorkeeper)

Mālavikā. Friend, thinking of the queen, my heart trembles. I don't know what further is in store for me.

(Behind the scenes)

Miraculous, miraculous! Hardly had five nights elapsed since the Dohada, when the golden Aśoka had put forth plenty of buds. I shall just inform

---

१. हला, देविं चिन्तिअ वेवदि मे हिअअं । ण जाणे अदो वरं किं वा अणुहविदव्वं हविस्सदित्ति । २. अच्चरिअं अच्चरिअं । अपुण्णे एव्व पञ्चरत्ते दोहलस्स मुउलेहिं संणद्धो तवणीआसोओ । जाव देवीए णिवेदेमि । ३. आससिदु सही । सच्चप्पइण्णा देवी । ४. तेण हि पमदवणपालिआए पिठ्ठदो होम्म । ५. तह ।

पञ्चमोऽङ्कः ।

(ततः प्रविशत्युद्यानपालिका ।)

उद्यानपालिका—[1]उपक्षिप्तो मया कृतसत्कारविधेस्तपनीयाशोकस्य वेदिकाबन्धः । यावदनुष्ठितनियोगमात्मानं देव्यै निवेदयामि । (परिक्रम्य) अहो दैवस्यानुकम्पनीया मालविका ।

---

the queen.

(Both rejoice at hearing this)

Bakulāvalikā. Friend, be consoled. The queen is always true to her promise.

Mālavikā. Then, let us go behind the back of the woman in charge of the garden.

Bakulāvalikā. Yes.

(Exeunt Omnes)

End of the Fourth Act.

ACT THE FIFTH

(Enter the Female garden-keeper)

Female garden-keeper. A raised pavement has been erected by me for this golden Aśoka tree which has been duly honoured. I will therefore make myself known to the queen as having

---

१. उवक्खित्तो मए किदसक्कारविहिणो तवणीआसोअस्स वेदिआबन्धो । जाव अणुट्ठिदणिओअं अत्ताणं देवीए णिवेदेमि । अहो देव्वस्स अणु-

यत्तस्यां तथा चण्डीकृता देव्यनेनाशोककुसुमवृत्तान्तेन प्रसादसुमुखी भविष्यति। कुत्र नु खलु देवी भवेत्। (विलोक्य) अहो, एष देव्याः परिजनाभ्यन्तरः किमपि जतुमुद्रालाञ्छितां मञ्जूषिकां गृहीत्वा चतुःशालात् कुब्जः सारसको निष्क्रामति। प्रक्ष्यामि तावदेनम्।

(ततः प्रविशति यथानिर्दिष्टः कुब्जः।)

उद्यानपालिका—(उपसृत्य) [1]सारसक, कुत्र प्रस्थितोऽसि।

सारसकः—[2]मधुकरिके, वेदपारगाणां ब्राह्मणानां नित्यदक्षिणा

---

performed her command. *(Walking about)* Alas! Mālavikā ought to be taken pity upon by Providence. The queen who had been so much enraged at her will be graciously pleased with her by this incident of the Aśoka bloom. Where will the queen be? *(Looking)* Oh! This close attender of the queen, the hunchbacked Sārasaka, taking some chest sealed with wax, emerges from the courtyard. I shall just ask him.

(Enter the Hunchbacked man *in the manner mentioned)*

Female garden-keeper. *(Approaching)* Sārasaka, where have you started?

कम्पणीआ मालविआ। जं तस्सिं तह चण्डीकिदा देवी इमिणा असोअकुसुमवुत्तन्तेण पसादसुमुही हविस्सदि। कहिं णु खु देवी हवे। अह्मो, एसो देवीए परिअणब्भन्तरो किंवि जदुमुद्दालञ्छिदं मञ्जूसिअं गेण्हिअ चदुस्सालादो कुज्जो सारसओ णिक्कामदि। पुच्छिस्सं दाव णं। १. सारसअ, कहिं पत्थिदोसि। २. महुअरिए वेअपारआणं बह्मणाणं णिच्चदक्खिणा दादव्वा। ता

दातव्या । तदार्यपुरोहितस्य हस्तं प्रापयिष्यामि ।

मधुकरिका—[1]किंनिमित्तम् ।

सारसकः—[2]यदाप्रभृति श्रुतं सेनापतिना यज्ञतुरगरक्षणे नियुक्तो भर्तृदारको वसुमित्र इति तदाप्रभृति तस्यायुषो निमित्तमष्टादशसुवर्णप्रमाणां दक्षिणां देवी दक्षिणीयैः प्रतिग्राहयति ।

मधुकरिका—[3]युज्यते । अथ कुत्र देवी । किं वानुतिष्ठति ।

सारसकः—[4]मङ्गलगृह आसनस्था भूत्वा विदर्भविषयाद्भ्रात्रा

Sārasaka. Madhukarikā, the daily present has to be given to Brahmins learned in the Vedas. Hence I am going to deliver this into the hands of the High Priest.

Madhukarikā. What for?

Sārasaka. Ever since the queen heard that the prince Vasumitra was employed by the commander-in-chief in the protection of the sacrificial horse, she causes a largesse of eighteen golden coins to be received by worthy recipients for the sake of his long life.

Madhukarikā. Quite proper. Then where is the queen, and what does she do?

Sārasaka. Seated in the religious apartment,

अज्जपुरोहिदस्स हत्थं पावइस्सं । १. किंणिमित्तं । २. जदा पहुदि सुदं सेणावइणा जण्णतुरगरक्खणे णिउत्तो भट्टिदारओ वसुमित्तोत्ति, तदा पहुदि तस्स आउसो णिमित्तं अट्ठादससुवण्णपमाणं दक्खिणं देवी दक्खिणीएहिं पडिग्गाहेदि । ३. जुज्जइ । अह कहिं देवी । किं वा अणुचिट्ठदि । ४. मङ्गलघरे आसणत्था भविअ विदब्भविसआदो भादुणा वीरसेणेण पेसिदं लेहं लेहकरेहिं

वीरसेनेन प्रेषितं लेखं लेखकैर्वाच्यमानं शृणोति ।

मधुकरिका—[1]कः पुनर्विदर्भराजवृत्तान्तः श्रूयते ।

सारसकः—[2]वशीकृतः किल वीरसेनप्रमुखैर्भर्तुर्विजयदण्डैर्विदर्भनाथः । मोचितोऽस्य दायादो माधवसेनः । तेन महासाराणि रत्नानि वाहनानि शिल्पकारिकाभूयिष्ठं परिजनं चोपायनीकृत्य भर्तुः सकाशं प्रेषितो दूतः श्वः किल भर्तारं द्रक्ष्यति ।

मधुकरिका—[3]गच्छ अनुतिष्ठात्मनो नियोगम् । अहमपि देवीं द्रक्ष्यामि । (इति निष्क्रान्तौ ।)

इति प्रवेशकः ।

---

she hears read out to her by writers the letter sent by her brother Vīrasena from Vidarbha.

Madhukarikā. What is the news heard about the king of Vidarbha?

Sārasaka. The king of Vidarbha has been subjugated by our lord's victorious soldiers headed by Vīrasena. His kinsman Mādhavasena has been released. And he, after making a present of the best gems and beasts of burden and a retinue largely consisting of female artists, has sent to His Highness a messenger who will meet him to-morrow.

वाइअमाणं सुणादि । १. को उण विदब्भराअवुत्तन्तो सुणीअदि ।

२ वसीकिदो किल वीरसेणप्पमुहेहिं भत्तुणो विजअदण्डेहिं विदब्भणाहो । मोइदो से दाआदो माहवसेणो । तेण महासाराइ रअणाइ वाहणाइ सिप्पआरिआभूइट्ठं परिअणं अ उवाअणीकरिअ भट्टिणो सआसं पेसिदो दूदो सुवो किल भट्टारं पेक्खिस्सदि ।

३. गच्छ अणुच्चिट्ठ अत्तणो णिओअं । अहं वि देविं पेक्खिस्सं ।

(ततः प्रविशति प्रतीहारी।)

प्रतीहारी—[1]आज्ञप्तास्म्यशोकसत्कारव्यापृतया देव्या—विज्ञापय आर्यपुत्रम्। इच्छाम्यार्यपुत्रेण सहाशोकवृक्षस्य प्रसूनलक्ष्मीं प्रत्यक्षीकर्तुमिति। तद्यावद्धर्मासनगतं देवं प्रतिपालयामि।

(इति परिक्रामति।)

(नेपथ्ये)

वैतालिकौ—दिष्ट्या दण्डेनैवारिशिरस्सु वर्तते देवः।

Madhukarikā. Go on and do your duty. I shall also see Her Highness. [*Exeunt*

PRELUDE

(*Enter* the Female Doorkeeper)

Female doorkeeper. I have been ordered by Her Highness who has betaken herself to the honouring of the Aśoka thus—'Inform my lord that I desire in his company to witness the beauty of the flowers of the Aśoka tree.' Therefore, I shall just await the arrival of His Highness who is now holding court. (*Walks about*)

(*Behind the scenes*)

Two minstrels. Fortunately by your military power, Your Highness stands above the heads of your foes.

First minstrel. Like the God of love in flesh and blood, taking deep delight in the sweet and

---

1. आणत्तह्मि असोअसक्कारव्वावुदाए देवीए—विण्णवेहि अज्जउत्तं। इच्छामि अज्जउत्तेण सह असोअरुक्खस्स पसूणलच्छिं पच्चक्खीकादुंति। ता जाव धम्मासणगदं देवं पडिवालेमि।

प्रथमः—

परभृतकलव्याहारेषु त्वमात्तरतिर्मधुं
नयसि विदिशातीरोद्यानेष्वनङ्ग इवाङ्गवान् ।
विजयकरिणामालानत्वं गतैः प्रबलस्य ते
वरद वरदारोधोवृक्षैः सहावनतो रिपुः ॥ १ ॥

द्वितीयः—

विरचितपदं वीरप्रीत्या सुरोपम सूरिभि-
श्चरितमुभयोर्मध्येकृत्य स्थितं क्रथकैशिकान् ।
तव हृतवतो दण्डानीकैर्विदर्भपतेः श्रियं
परिघगुरुभिर्दोर्भिः शौरेः प्रसह्य च रुक्मिणीम् ॥ २ ॥

---

gentle voices of cuckoos, you spend the Spring in the gardens on the outskirts of Vidiśā. O giver of boons, the enemy of your mighty self has been bent down along with the trees on the banks of the Varadā, which served as tying posts for the elephants of your army. (1)

Second minstrel. O Angel-like lord, the deeds of both you and Kṛshṇa—of you who have captured the wealthy kingdom of the lord of Vidarbha by your forces and of Kṛshṇa who by his arms, mighty like bolts, forcibly seized Rukmiṇī, the Goddess Lakshmī, born of the king of Vidarbha—are sung by poets out of love for the hero and have spread all over the country of Krathakāiśika. (2)

Female Doorkeeper. Here comes His Highness

प्रतीहारी—[१]एष जयशब्दसूचितप्रस्थानो भर्तैव एवागच्छति । अहमपि तावदस्य प्रमुखात्किमप्यपसृत्य एतन्मुखालिन्दतोरणं समाश्रिता भवामि । (इत्येकान्ते स्थिता ।)

(ततः प्रविशति सवयस्यो राजा ।)

राजा—

कान्तां विचिन्त्य सुलभेतरसंप्रयोगां
श्रुत्वा विदर्भपतिमानमितं बलैश्च ।
धाराभिरातप इवाभिहतं सरोजं
दुःखायते मम मनः सुखमश्नुते च ॥ ३ ॥

विदूषकः—[२]यथाहं पश्यामि तथा एकान्तसुखितो भवान्भविष्यति ।

---

whose advent is forecast by cries of victory. After moving back a little from his front, I shall resort to the outer door of this portico. (*Stands aloof*)

(*Enter* the King *with his companion*)

King. Knowing my sweetheart difficult to get at and hearing the king of Vidarbha cowed down by my forces, my heart both grieves and rejoices just as a lotus flower stricken by showers (of snow or rain) standing in the Sun. (3)

Vidūshaka. I foresee, you are about to meet with unalloyed happiness.

---

१. एसो जअसद्दसूइदप्पत्थाणो भट्टा इदो एव्व आअच्छदि । अहं वि दाव इमस्स पमुहादो किंवि ओसरिअ एदं मुहालिन्दतोरणं समस्सिदा होमि ।

२. जह अहं पेक्खामि तह एक्कन्दसुहिदो भवं हविस्सदि ।

राजा—कथमिव ।

विदूषकः—[1]अद्य किल देव्या धारिण्या पण्डितकौशिकी भणिता । भगवति, यदि त्वं प्रसाधनगर्वं वहसि, तद्दर्शय मालविकायाः शरीरे वैदर्भं विवाहनेपथ्यमिति । तयापि सविशेषालंकृता मालविका । तत्रभवती कदापि पूरयेद्भवतो मनोरथम् ।

राजा—सखे, मदपेक्षानुवृत्त्या निवृत्तेर्ष्याया धारिण्याः पूर्वचरितैः संभाव्यमेतत् ।

King. How?

Vidūshaka. To-day Queen Dhāriṇī told the learned Kāuśikī—'Your Holiness, if you take pride over your skill in ornamenation, exhibit it on the body of Mālavikā by clothing her in the bridal dress prevalent in Vidarbha.' And Mālavikā has accordingly been decked by her exquisitely. Her Highness will perhaps fulfill your heart's desire.

King. Friend, in view of her attitude towards me in the past, this is quite likely of Dhāriṇī who in deference to my wish might have given up her jealousy.

Female Doorkeeper. (Approaching) Glory to Your Highness. The queen sends you word—'Let

---

१. अज्ज किल देवीए धारिणीए पण्डिदकोसिई भणिदा । भअवदि, जइ तुमं पसाहणगव्वं वहेसि, ता दंसेहि मालविआए सरीरे वैदब्भं विवाहणेवच्छं ति । ताए वि सविसेसालंकिदा मालविआ । तत्तहोदी कदा वि पूरए भवदो मणोरहं ।

प्रतीहारी—(उपगम्य) [1]जयतु भर्ता । देवी विज्ञापयति—तपनीयाशोकस्य कुसुमशोभादर्शनेन ममारम्भः सफलीक्रियतामिति ।

राजा—ननु तत्रैव देवी ।

प्रतीहारी—[2]अथ किम् । यथार्हसंमानसुखितमन्तःपुरं विसृज्य मालविकापुरोगेणात्मनः परिजनेन सह देवं प्रतिपालयति ।

राजा—(सहर्षं विदूषकं विलोक्य) जयसेने, गच्छाग्रतः ।

प्रतीहारी—[3]इत इतो देवः । (इति परिक्रामति ।)

विदूषकः—(विलोक्य) [4]भो वयस्य, किंचित्परिवृत्तयौवन इव वसन्तः प्रमदवने लक्ष्यते ।

---

my undertaking be carried to fruition by our beholding the beauty of the flowers of the golden Aśoka.'

King. The queen is there?

Female Doorkeeper. Yes. After bidding good bye to the inmates of the harem who have been gladdened by presents according to their deserts, the queen along with her retinue led by Mālavikā awaits the arrival of Your Highness.

King. (Joyfully looking at Vidūshaka) Jayasenā, go in front.

Female Doorkeeper. Here, here, my lord.

[*Walks forward*

---

१. जेदु भट्टा । देवी विण्णवेदि—तवणीआसोअस्स कुसुमसोहादंसणेण मह आरम्भो सफलीकरीअदुत्ति । २. अह इं । जहारुहसंमाणसुहिदं अन्देउरं विसज्जिअ मालविआपुरोएण अत्तणो परिअणेण सह देवं पडिवालेदि । ३. इदो इदो देवो । ४. भो वअस्स किंचि परिवुत्तजोव्वणो विअ वसन्तो

राजा—यथाह भवान् ।

अग्रे विकीर्णकुरवकफलजालविभिद्यमानसहकारम् ।
परिणामाभिमुखमृतोरुत्सुकयति यौवनं चेतः ॥ ४ ॥

विदूषकः—(परिक्रम्य) [1]अहो, अयं स दत्तनेपथ्य इव कुसुमस्तबकैस्तपनीयाशोकः । अवलोकयतु भवान् ।

राजा—स्थाने खल्वयं प्रसवमन्थरोऽभूत् । यदयमिदानीमनन्यसाधारणीं शोभामुद्वहति । पश्य ।

सर्वाशोकतरूणां प्रथमं सूचितवसन्तविभवानाम् ।
निर्वृत्तदोहदेऽस्मिन्संक्रान्तानीव कुसुमानि ॥ ५ ॥

Vidūshaka. *(Seeing)* Friend, in the flower-garden the Spring appears a little rejuvenated.

King. Exactly as you say.

The waning youth of the Spring wherein Kuravaka flowers lie scattered in front and mango trees bend by the weight of bunches of fruits, fills the mind with passion. (4)

Vidūshaka. *(Going forward)* Oh ! This is the golden Aśoka which appears clad by bunches of flowers. Please see.

King. Justly was this slow in putting forth flowers, now that it puts on uncommon beauty. Behold—

The flowers of all the Aśoka trees which first signified the glories of the Spring have migrated,

---

पमदवणे लच्छीअदि । 1. अहो, अअं सो दिण्णणेवच्छो विअ कुसुमत्थवएहिं तवणीआसोओ । ओलोएदु भवं ।

विदूषकः—[1]भोः, विस्रब्धो भव । अस्मासु संनिहितेष्वपि धारिणी पार्श्वपरिवर्तिनीं मालविकामनुमन्यते ।

राजा—(सहर्षं) सखे, पश्य ।

मामियमभ्युत्तिष्ठति देवी विनयादनूत्थिता प्रियया ।
विस्तृतहस्तकमलया नरेन्द्रलक्ष्म्या वसुमतीव ॥ ६ ॥

(ततः प्रविशति धारिणी मालविका परिव्राजिका विभवतश्च परिवारः ।)

मालविका—(आत्मगतं) [2]जानामि निमित्तं कौतुकालंकारस्य । तथापि बिसिनीपत्रगतमिव सलिलं वेपते मे हृदयम् । अपि च दक्षिणेतरदपि मे नयनं बहुशः स्फुरति ।

---

as it were, to this tree as soon as its Dohada was performed. (5)

Vidūshaka. Oh ! Be confident. Though we are close by, Dhāriṇī permits Mālavikā to be by her side.

King. *(Joyfully)* Friend, see—

Here the queen rises to meet me, being followed in her footsteps by my beloved with her folded palms stretched out in modesty, just like the Mother Earth being followed by the Goddess of kingship with a blooming lotus in her hand. (6)

(Enter Dhāriṇī, Mālavikā, the Female ascetic and suitable retinue)

Mālavikā. *(To herself)* I know the reason for

---

१. भो, वीसद्धो होहि । अह्मेसु संणिहिदेसु वि धारिणी पासपरिवट्टिणिं मालविअं अणुमण्णेदि ।

२. जाणामि णिमित्तं कोदुआलंकारस्स । तह वि बिसिणीपत्तगदं विअ

विदूषकः—[1]भो वयस्य, विवाहनैपथ्येन सविशेषं खलु शोभते मालविका ।

राजा—पश्याम्याभरणालंकृतामेनाम् । यैषा

अनतिलम्बिदुकूलनिवासिनी,
बहुभिराभरणैः प्रतिभाति मे ।
उडुगणैरुदयोन्मुखचन्द्रिका
गतहिमैरिव चैत्रविभावरी ॥ ७ ॥

देवी—(उपेत्य) [2]जयत्वार्यपुत्रः ।

विदूषकः—[3]वर्धतां भवती ।

---

this happy adornment. Nevertheless, my heart trembles like water standing on a lotus-leaf. Moreover, my left eye throbs frequently.

Vidūshaka. Friend, by the marital dress, Mālavikā shines to peculiar advantage.

King. I see her decked with ornaments—

Her who, wearing a white silk apparel hanging but not quite loose, and decked with a number of jewels, appears to me like the night of the Chāitra month lit by the rising moon and accompanied by clusters of stars free from the veil of snow. (7)

Queen. *(Approaching)* Victory to my lord.

Vidūshaka. May you prosper, madam.

सलिलं वेवदि मे हिअअं । अविअ दक्खिणेदरं वि मे णअणं बहुसो फुरदि ।

१. भो वअस्स, विवाहणेवच्छेण सविसेसं खु सोहदि मालविआ ।

२. जेदु अज्जउत्तो । ३. वड्ढदु भोदी ।

परिव्राजिका—विजयतां देवः ।

राजा—भगवति, अभिवादये ।

परिव्राजिका—अभिमतसिद्धिरस्तु ।

देवी—(सस्मितं) [१]आर्यपुत्र, एष तेऽस्माभिस्तरुणीजनसहायस्याशोकः संकेतगृहं संकल्पितः ।

विदूषकः—[२]भोः, आराधितोऽसि ।

राजा—(सव्रीडमशोकमभित: परिक्रामन्)

नायं देव्या भाजनत्वं न नेयः
सत्काराणामीदृशानामशोकः ।
यः सावज्ञो माधवश्रीनियोगे
पुष्पैः शंसत्यादरं त्वत्प्रयत्ने ॥ ८ ॥

Female ascetic. Glory to Your Highness.

King. Your Holiness, I prostrate.

Female ascetic. May you attain your cherished object.

Queen. *(With a smile)* My lord, this Aśoka tree has been fixed by us as a rendezvous for you to meet the weaker sex in bloom.

Vidūshaka. Oh! The queen has favoured you.

King. *(Bashfully going round the Aśoka)*

This Aśoka is not undeserving of this and similar honours bestowed by you, O queen, the Aśoka which treated the bidding of the goddess of Spring

---

१. अज्जउत्त, एसो दे अह्मेहिं तरुणीजणसहाअस्स असोओ संकेदघरअं संकप्पिदो । २. भो आराहिओसि ।

विदूषकः—[1]भोः, विस्रब्धो भूत्वा त्वं यौवनवतीमिमां पश्य ।

देवी—[2]काम् ।

विदूषकः—[3]तपनीयाशोकस्य कुसुमशोभाम् ।

(सर्वे उपविशन्ति ।)

राजा—(मालविकां विलोक्य, आत्मगतं) कष्टः खलु संनिधिविप्रयोगः ।

अहं रथाङ्गनामेव प्रिया सहचरीव मे ।
अननुज्ञातसंपर्का धारिणी रजनीव नौ ॥ ९ ॥

(प्रविश्य)

कञ्चुकी—जयतु देवः । अमात्यो विज्ञापयति । तस्मिन्विदर्भ-

---

with contempt while it conveyed its respect for your wish by means of flowers. (8)

Vidūshaka. Oh! Fearlessly look at her standing in full bloom.

Queen. Whom?

Vidūshaka. The beauty of the flowers of the golden Aśoka. *(All sit down)*

King. *(Looking at Mālavikā, to himself)* Sad indeed is separation in company.

I am like a Chakravāka, and my beloved is like a she-Chakravāka; and, Dhāriṇī is like the night between us, preventing a union. (9)

(Enter)

Chamberlain. May Your Highness be victorious. The minister informs—'Two female artistes

---

1. भो, वीसद्धो भविअ तुमं जोव्वणवदिं इमं पेक्ख ।
2. कं । 3. तवणीआसोअस्स कुसुमसोहम् ।

राजोपायने द्वे शिल्पदारिके मार्गपरिश्रमादलसशरीरे इति पूर्वं न प्रवेशिते । संप्रति देवोपस्थानयोग्ये । तत्राज्ञां देवो दातुमर्हतीति ।

राजा—प्रवेशय ते ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रम्य ताभ्यां सह प्रविश्य) इत इतो भवत्यौ ।

प्रथमा—(जनान्तिकं) [1]हला रजनिके, अपूर्वमप्येतद्राजकुलं प्रविशन्त्याः प्रसीदति ममाभ्यन्तरगत आत्मा ।

द्वितीया—[2]ज्योत्स्निके, ममाप्येवम् । अस्ति खलु लोकवादः—आगामि सुखं वा दुःखं वा हृदयसमवस्था कथयतीति ।

---

included in the present sent by the king of Vidarbha were not previously admitted as they were too fatigued by their journey on the way. Now they have become fit for Your Highness's interview. Your Highness may give your command in the matter.'

King. Admit them.

Chamberlain. As Your Highness commands.

(Exit and Re-enter with them both) Here here, ladies.

First lady. *(Aside)* My dear Rajanikā, my heart buoys up though I enter this Royal House for the first time.

Second lady. Jyotsnikā, it is so for me also.

---

१. हला रअणिए, अपुव्वं वि एदं राअउलं पविसन्दीए पसीदइ मे अब्भन्दरगदो अप्पा । २. जोसिणिए, मह वि एव्वं । अत्थि खु लोअवाओ—

प्रथमा—[1]स इदानीं सत्यो भवतु ।

कञ्चुकी—एष देव्या सह देवस्तिष्ठति । उपसर्पतां भवत्यौ ।

(उभे उपसर्पतः ।)

(मालविका परिव्राजिका च चेट्यौ दृष्ट्वा परस्परमवलोकयतः ।)

उभे—(प्रणिपत्य) [2]जयतु भर्ता । जयतु भट्टिनी ।

राजा—निषीदतम् । (उभे उपविष्टे ।)

राजा—कस्यां कलायामभिविनीते भवत्यौ ।

उभे—[3]भर्तः, संगीतेऽभ्यन्तरे स्वः ।

राजा—देवि, गृह्यतामनयोरन्यतरा ।

There is the proverb that mind bespeaks the coming happiness or misery.

First lady. Let it be true now.

Chamberlain. Here remains His Highness with Her Highness. Both of you, go near.

(Both go near. Mālavikā and the Female ascetic look at each other on seeing the two servant-maids)

Both. (Prostrating) Glory to the king. Glory to the queen.

King. Take your seats. *(Both sit down)*

King. Ladies, in which art are you trained?

Both. Your Highness, we are trained in music.

King. Queen, take hold of one of these two.

आआमि सुहं वा दुक्खं वा हिअअसमवत्था कहेदित्ति ।

१. सो दाणिं सच्चो होदु ।

२. जेदु भट्टा । जेदु भट्टिणी ।

३. भट्टा, संगीदे अब्भन्दरह्म ।

देवी—[1]मालविके इतः पश्य । कतरा ते संगीतसहायिनी रोचते ।

उभे—(मालविकां दृष्ट्वा) [2]अहो भर्तृदारिका । (इति प्रणम्य) जयतु जयतु भर्तृदारिका । (तया सह बाष्पं विसृजतः ।)

(सर्वे सविस्मयमवलोकयन्ति ।)

राजा—के भवत्यौ । का वेयम् ।

उभे—[3]भर्तः, एषास्माकं भर्तृदारिका ।

राजा—कथमिव ।

उभे—[4]शृणोतु भर्ता । यः स भर्त्रा विजयदण्डैर्विदर्भनाथं वशीकृत्य बन्धनान्मोचितः कुमारो माधवसेनो नाम, तस्येयं कनीयसी भगिनी मालविका नाम ।

Queen. Mālavikā, look here. Whom would you like to sing along with you?

Both. *(Looking at Mālavikā)* Oh! The princess! *(Prostrating)* Glory, glory to the princess.

(Both shed tears along with her)

(All gaze in wonder)

King. Who are you, ladies? And, who is she?

Both. My lord, she is our princess.

King. How?

Both. Your Highness will listen. The prince

---

१. मालविए, इदो पेक्ख । कदरा ते संगीदसहाइणी रुच्चइ ।

२. अह्मो भट्टिदारिआ । जेदु जेदु भट्टिदारिआ ।

३. भट्टा, एसा अह्माणं भट्टिदारिआ ।

४. सुणादु भट्टा । जो सो भट्टिणा विजअदण्डेहिं विदब्भणाहं वसी-

देवी—[1]कथं राजदारिकेयम् । चन्दनं खलु मया पादुकोपयोगेन दूषितम् ।

राजा—अथात्रभवती कथमित्थंभूता ।

मालविका—(निःश्वस्य आत्मगतं) [2]विधेर्नियोगेन ।

द्वितीया—[3]शृणोतु भर्ता । दायादवशंगतेऽस्माकं भर्तृदारके माधवसेने तस्यामात्येनार्यसुमतिनास्मादृशं परिजनमुज्झित्वा गूढमपनीतैषा ।

Mādhavasena by name, who was released from fetters by Your Highness after subjugating the king of Vidarbha by means of your forces—of him she is the younger sister, Mālavikā by name.

Queen. What ? Is she a princess ? I have trampled on sandalwood like shoes.

King. Then how came the lady to this plight ?

Mālavikā. (Heaving a deep sigh, within) By the will of Fate.

Second lady. Your Highness will hear. When the prince Mādhavasena fell into the hands of his enemy, she was secretly taken out by his minister, the venerable Sumati, leaving behind servants like us.

करिअ बन्धणादो मोइओ कुमारो माहवसेणो णाम, तस्स इअं कणीअसी भइणी मालविआ णाम ।

१. कहं राअदारिआ इअं । चन्दणं खु मए पादुओवओएण दूसिदं ।

२. विहिणो णिओएण ।

३. सुणादु भट्टा । दाआदवसंगदे अह्माणं भट्टिदारए माहवसेणे तस्स

राजा—श्रुतपूर्वं मयैतावत् । ततस्ततः ।

उभे—[1]अतः परं न जानीवः ।

परिव्राजिका—ततः परमहं मन्दभागिनी कथयिष्यामि ।

उभे—[2]आर्यकौशिक्या इव स्वरसंयोगः ।

मालविका—[3]अथ किम् ।

उभे—[4]यतिवेषधारिण्यार्यकौशिकी दुःखेन विभाव्यते । भगवति, वन्दावहे ।

परिव्राजिका—स्वस्ति भवतीभ्याम् ।

राजा—कथमाप्तवर्गोऽयं भगवत्याः ।

King. I have already heard it. What then?

Both. We don't know anything further.

Female ascetic. Unfortunate that I am, I shall narrate what took place later.

Both. The voice seems to be as of the venerable Kāuśikī.

Mālavikā. Exactly so.

Both. The venerable Kāuśikī is recognized with difficulty in her ascetic's guise. We both bow to Your Holiness.

Female ascetic. Hail to both of you.

King. What? Are they friends of Your Holiness?

अमच्चेण अज्जसुमदिणा अह्मारिसं परिअणं उज्झिअ गूढं अवणीदा एसा ।

१. अदो वरं ण आणीमो । २. अज्जकोसिईए विअ सरसंजोओ । ३. अह इं ।

४. जदिवेसधारिणी अज्जकोसिई दुक्खेण विभावीअदि । भअवदि, वन्दामो ।

परिव्राजिका—एवमेतत् ।

विदूषकः—[1]तेन हि कथयतु भगवत्यत्रभवत्या वृत्तान्तशेषम् ।

परिव्राजिका—(सवैक्लव्यं) तावच्छ्रूयताम् । माधवसेनसाचिवं सुमतिं ममाग्रजमवगच्छ ।

राजा—उपलब्धम् । ततस्ततः ।

परिव्राजिका—स इमां तथागतभ्रातृकां मया सार्धमपवाह्य भवत्संबन्धाकाङ्क्षया पथिकसार्थं विदिशागामिनमनुप्रविष्टः ।

राजा—ततस्ततः ।

परिव्राजिका—स चाटव्यन्तरे निविष्टो गताध्वा वणिग्जनः ।

राजा—ततस्ततः ।

Female ascetic. Yes. They are.

Vidūshaka. Then please tell us the rest of the news about this lady.

Female ascetic. (*With spirits depressed*) Let it be heard. Know Sumati, the minister of Mādhavasena, as my elder brother.

King. I note it. And then?

Female ascetic. When her brother was reduced to that plight, he (Sumati) caused her escape with me, and in order to associate with you, mingled in a band of travellers going to Vidiśā.

King. What then?

Female ascetic. The caravan halted in the backwoods, having traversed a long distance.

King. What next?

---

१. तेण हि कहेदु भअवदी अत्तहोदीए उत्तन्दसेसं ।

परिव्राजिका—ततश्च ।

तूणीरपट्टपरिणद्धभुजान्तराल-
मापार्ष्णिलम्बिशिखिबर्हकलापधारि ।
कोदण्डपाणि निनदत्प्रतिरोधकाना-
मापातदुष्प्रसहमाविरभूदनीकम् ॥ १० ॥

(मालविका भयं रूपयति ।)

विदूषकः—[१]भवति, मा बिभीहि । अतिक्रान्तं खलु तत्रभवती कथयति ।

राजा—ततस्ततः ।

परिव्राजिका—ततो मुहूर्तं बद्धयुद्धास्ते पराङ्मुखीकृताः सार्थवाहयोद्धारस्तस्करैः ।

Female ascetic. Afterwards—

A roaring and formidable host of robbers whose chests were bound by the flaps of quivers and who wore peacock-feathers hanging down right up to their heels appeared all of a sudden with bows in their hands. (10)

(Mālavikā exhibits fear)

Vidūshaka. Madam, don't fear. The revered lady refers to an incident of the past.

King. And then?

Female ascetic. Then after giving battle for a while to the robbers, the merchant-warriors met with a retreat.

---

१. भोदि, मा भआहि । अदिक्कन्तं खु तत्तहोदी कहेदि ।

राजा—भगवति, अतः परमिदानीं कष्टं श्रोतव्यम् ।

परिव्राजिका—ततः स मत्सोदर्यः

इमां परीप्सुर्दुर्जाते पराभिभवकातराम् ।
भर्तृप्रियः प्रियैर्भर्तुरानृण्यमसुभिर्गतः ॥ ११ ॥

प्रथमा—[1]हा, हतः सुमतिः ।

द्वितीया—[2]अतः खलु भर्तृदारिकाया इयं समवस्था संवृत्ता ।

(परिव्राजिका बाष्पं विसृजति ।)

राजा—भगवति, तनुत्यजामीदृशी लोकयात्रा । न शोच्यस्तत्रभवान्सफलीकृतभर्तृपिण्डः । ततस्ततः ।

King. Your Highness, anything more miserable to hear ?

Female ascetic. Then my brother,

Desirous as he was to protect this girl who was shivering with fear from the attack of enemies in that miserable state, and dear as his master was to him, discharged his obligation to his lord by the sacrifice of his dear life. (11)

First lady. Alas ! Sumati has been slain !

Second lady. That is why the princess has been reduced to this plight.

(The Female ascetic sheds tears)

King. Your Holiness, such is life's journey to mortals. He is not to be lamented, who has so richly repaid the hand that fed him. What then ?

---

1. हा, हदो सुमदी । 2. अदो खु भट्टिदारिआए इअं समवत्था संवुत्ता ।

परिव्राजिका—ततोऽहं मोहमुपगता यावत्संज्ञां लभे, तावदियं दुर्लभदर्शना संवृत्ता ।

राजा—महत्खलु कृच्छ्रमनुभूतं भगवत्या ।

परिव्राजिका—ततो भ्रातुः शरीरमग्निसात्कृत्य पुनर्नवीकृतवैधव्यदुःखया मया त्वदीयं देशमवतीर्य इमे काषाये गृहीते ।

राजा—युक्तम् । सज्जनस्यैष पन्थाः । ततस्ततः ।

परिव्राजिका—सेयमाटविकेभ्यो वीरसेनं वीरसेनाच्च देवीं गता, देवीगृहे लब्धप्रवेशया मया पुनर्दृष्टेत्येतदवसानं कथायाः ।

Female ascetic. Then I swooned, and by the time I recovered my senses this girl was beyond my sight.

King. Your Holiness has indeed undergone very great hardship.

Female ascetic. Then after cremating my brother's body, with the re-doubled misery of widowhood, I came to your kingdom and took these two red robes.

King. Proper. This is the resort of the righteous. What then?

Female ascetic. From the inhabitants of the forest this girl came to Vīrasena and from Vīrasena to the queen and was seen by me again when I chanced to enter the queen's home. This is the end of the story.

मालविका—(आत्मगतं) [1]किं नु खलु सांप्रतं भर्ता भणति ।

राजा—अहो परिभवोपहारिणो विनिपाताः । कुतः ।

प्रेष्यभावेन नामेयं देवीशब्दक्षमा सती ।
स्नानीयवस्त्रक्रियया पत्त्रोर्णेवोपयुज्यते ॥ १२ ॥

देवी—[2]भगवति, त्वयाभिजनवतीं मालविकामनाचक्षाणयाऽसांप्रतं कृतम् ।

परिव्राजिका—शान्तं पापम् । कारणेनैव खलु मया नैभृत्यमवलम्बितम् ।

देवी—[3]किमिव तत्कारणम् ।

Mālavikā. (Within) What is my lord now going to say ?

King. Alas ! Reverses bring in their trail insults. That is why—

This noble lady fit to be designated a queen has been treated as a servant just as white silk as a bathing towel. (12)

Queen. Your Holiness, you have improperly suppressed the noble birth of Mālavikā.

Female ascetic. Peace, peace. I kept it confidential for some reason.

Queen. What is that reason ?

Female ascetic. Hear me. While her father was alive, a certain religious seer who came on

१. किं णुखु संपदं भट्टा भणादि । २. भअवदि, तुए अभिजणवदिं मालविअं अणाचक्खन्दीए असंपदं किदम् । ३. किं विअ तं कारणम् ।

परिव्राजिका—श्रूयताम् । इयं पितरि जीवति केनापि देवयात्रागतेन सिद्धादेशेन साधुना मत्समक्षं समादिष्टा—संवत्सरमात्रमियं प्रेष्यभावमनुभूय ततः सदृशभर्तृगामिनी भविष्यतीति । तमेनमवश्यंभाविनमादेशमस्या देवीपादशुश्रूषया परिणमन्तमवेक्ष्य कालप्रतीक्षया मया साधु कृतमिति पश्यामि ।

राजा—युक्तोपेक्षा ।

(प्रविश्य)

कञ्चुकी—देव, कथान्तरेणान्तरितमिदममात्यो विज्ञापयति । विदर्भगतमनुष्ठेयमवधारितमस्माभिः । देवस्य तावदभिप्रायं श्रोतुमिच्छामीति ।

राजा—मौद्गल्य, तत्रभवतोर्भ्रात्रोर्यज्ञसेनमाधवसेनयोर्द्वैराज्यमिदानीमवस्थापयितुकामोऽस्मि ।

---

pilgrimage delivered in my presence this prediction about her—'She will undergo servitude for a year and then get a suitable husband.' I saw this inevitable prophecy coming into force by her serving at your feet, and I see I did well in waiting for the proper time.

King. Your silence has been proper.

(Enter)

Chamberlain. The minister sends to Your Highness a message which he had forgotten in the midst of his duties—'We have determined the programme as to what is to be done in the Vidarbha country. I should like to hear Your Highness's opinion.'

तौ पृथग्वरदाकूले शिष्टामुत्तरदक्षिणे ।
नक्तंदिवं विभज्योभौ शीतोष्णकिरणाविव ॥ १३ ॥

कञ्चुकी—देव, एवममात्यपरिषदे निवेदयामि ।

(राजाङ्गुल्यानुमन्यते । निष्क्रान्तः कञ्चुकी ।)

प्रथमा—(जनान्तिकं) [१]भर्तृदारिके, दिष्ट्या भर्तृदारकोऽर्धराज्ये प्रतिष्ठां गमिष्यति ।

मालविका—[२]एतावत्तावद्बहुमन्तव्यम्, यज्जीवितसंशयान्मुक्तः ।

King. Māudgalya, I now desire to establish two separate kingdoms for the two worthy brothers—Yajñasena and Mādhavasena.

Let them divide between themselves and separately rule over the tracts on the northern and the southern banks of the Varadā just as the Moon and the Sun divide the night and the day between themselves and hold sway over them. (13)

Chamberlain. My lord, I shall inform the cabinet accordingly.

(The king signifies his approval by the finger)

[*Exit Chamberlain*

First lady. (Aside to Mālavikā) Princess, fortunately the prince is going to be provided with a half of the kingdom.

Mālavikā. Primarily it is a source of congratulation that he has been rescued from danger to life.

१. भट्टिदारिए, दिट्ठिआ भट्टिदारओ अद्धरज्जे पडिट्ठं गमिस्सदि ।

२. एत्तिअं दाव बहुमन्दव्वं, जं जीविदसंसआदो मुत्तो ।

(प्रविश्य)

कञ्चुकी—विजयतां देवः। अमात्यो विज्ञापयति। अहो कल्याणी देवस्य बुद्धिः। मन्त्रिपरिषदोऽप्येवमेव दर्शनम्। कुतः।

द्विधा विभक्तां श्रियमुद्वहन्तौ
धुरं रथाश्वाविव संग्रहीतुः।
तौ स्थास्यतस्ते नृपती निदेशे
परस्परोपग्रहनिर्विकारौ ॥ १४ ॥

राजा—तेन हि मन्त्रिपरिषदं ब्रूहि। सेनान्ये वीरसेनाय लिख्यतामेवं क्रियतामिति।

कञ्चुकी—यदाज्ञापयति देवः। (इति निष्क्रम्य सप्राभृतकं लेखं गृहीत्वा पुनः प्रविश्य) अनुष्ठिता प्रभोराज्ञा। अयं पुनरिदानीं देवस्य

(Enter)

Chamberlain. Glory to Your Highness. The minister intimates, 'Oh, how happy is the king's idea! The cabinet also holds the same view. For—

Ruling over the kingdom divided into two and being at peace with each other, the two kings will remain under your control, just as two horses of a chariot would remain under the control of a charioteer, bearing the yoke divided into two without coming into mutual conflict.' (14)

King. Then tell the council of ministers to write to the commander Vīrasena to do so.

Chamberlain. As Your Highness commands. *(Exit and Re-enter, taking a letter accompanied by a present)* Your Highness's bidding has been done.

सेनापतेः पुष्पमित्रस्य सकाशात्सप्राभृतको लेखः प्राप्तः । प्रत्यक्षीकरोत्वेनं देवः ।

(राजा सहसोत्थाय प्राभृतकं सोपचारं परिगृह्य शिरसि कृत्वा परिजनायार्पयति । लेखं च नाटयेनोद्वेष्टयति ।)

देवी—(आत्मगतं) १अहो, ततोमुखमेव मे हृदयम् । श्रोष्यामि तावद्गुरुजनस्य कुशलानन्तरं पुत्रस्य वसुमित्रस्य वृत्तान्तम् । अतिभारे खलु सेनापतिना नियुक्तो मे पुत्रकः ।

राजा—(उपविश्य वाचयति ।) स्वस्ति । यज्ञशरणात्सेनापतिः पुष्पमित्रो वैदिशस्थं पुत्रमायुष्मन्तमग्निमित्रं स्नेहात्परिष्वज्यानु-

---

Here is a letter accompanied by a present recieved from the Commander-in-chief, His Excellency Pushpamitra. Your Highness will peruse it.

(The king rises suddenly, receives the present with respect, places it on his head, hands it over to a servant and also opens the letter by gesture)

Queen. *(To herself)* Oh ! My mind is all in it. After hearing about the welfare of the revered sire, I will enquire about the news of my son Vasumitra. In a very mighty task indeed has my boy been engaged by the commander-in-chief.

King. *(Sits and reads)* All well. From the sacrificial ground, the commander-in-chief Pushpamitra intimates to his son Agnimitra at Vidiśā

---

१. अह्महे, तदोमुहं एव्व मे हिअअं । सुणिस्सं दाव गुरुअणस्स कुसलाणन्दरं पुत्तस्स वसुमित्तस्स उत्तन्दं । अदिभारे खु सेणावइणा णिउत्तो मे पुत्तओ ।

दर्शयति । विदितमस्तु । योऽसौ राजयज्ञदीक्षितेन मया राजपुत्रशतपरिवृतं वसुमित्रं गोप्तारमादिश्य संवत्सरोपावर्तनीयो निरर्गलस्तुरगो विसृष्टः, स सिन्धोर्दक्षिणे रोधसि चरन्नश्वानीकेन यवनानां निषिद्धः । तत उभयोः सेनयोर्महानासीत्संमर्दः ।

(देवी विषादं नाटयति ।)

राजा—कथमीदृशं संवृत्तम् । (शेषं पुनर्वाचयति ।)

ततः परान्पराजित्य वसुमित्रेण धन्विना ।
प्रसह्य ह्रियमाणो मे वाजिराजो निवर्तितः ॥ १५ ॥

देवी—[1]अनेनेदानीमाश्वसिति मे हृदयम् ।

---

after affectionately embracing him. Long live Agnimitra. Be it known. After taking upon myself the vow of the regal sacrifice and appointing Vasumitra surrounded by a hundred princes as the protector of the sacrificial horse, I let loose the horse so that he may be brought back at the expiry of a year. The said horse, while roaming over the southern bank of the river Sindhu, was arrested by a cavalry of Yavanas. Then a big fight ensued between the two armies. *(The queen exhibits grief)*

King. How did it happen thus ? *(Reads the rest)*

Then Vasumitra with his bow vanquished his foes and led back my gem of a horse whom they had sought to take away by force. (15)

Queen. My heart is now consoled by this news.

---

१. इमिणा दाणिं अस्ससइ मे हिअअं ।

राजा—(लेखशेषं वाचयति।) सोऽहमिदानीमंशुमतेव सगरः पौत्रेण प्रत्याहृताश्वो यक्ष्ये। तदिदानीमकालहीनं विगतरोषचेतसा भवता वधूजनेन सह यज्ञसेवनायागन्तव्यमिति।

राजा—अनुगृहीतोऽस्मि।

परिव्राजिका—दिष्ट्या पुत्रविजयेन दम्पती वर्धेते। (देवीं विलोक्य)

भर्त्रासि वीरपत्नीनां श्लाघ्यायां स्थापिता धुरि।
वीरसूरिति शब्दोऽयं तनयात्त्वामुपस्थितः॥ १६॥

विदूषकः—[1]भवति, परितुष्टोऽस्मि पितरमनुजातो वत्स इति।

King. *(Reads the rest of the letter)* Now that my horse has been recovered by my grandson as Sagara's by his grandson Aṁśumān, I, like Sagara, propose to perform the sacrifice. Now therefore, with your mind relieved of anger, you must come in time to attend the sacrifice along with your family.

King. I am blessed.

Female ascetic. Happily, you, the parents, rise in glory by the victory of your son. *(Looking at the queen)*

On account of your husband you were placed in the commendable foremost rank among the wives of heroes. Now by reason of your son this designation of a hero's mother has come forth to you. (16)

---

१. होदि परितुट्ठोह्मि पिदरं अणुजादो वच्छोत्ति।

परिव्राजिका—ननु कलभेन यूथपतिरनुकृतः ।

कञ्चुकी—नैतावता वीरविजृम्भितेन
चित्तस्य नो विस्मयमादधाति ।
यस्याप्रधृष्यः प्रभवस्त्वमुच्चै-
रग्नेरपां दग्धुरिवोरुजन्मा ॥ १७ ॥

राजा—मौद्गल्य, यज्ञसेनस्यालमुररीकृत्य मुच्यन्तां सर्वे बन्धनस्थाः ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

देवी—[1]जयसेने, गच्छ । इरावतीप्रमुखाणामन्तःपुराणां पुत्रस्य विजयवृत्तान्तं निवेदय ।

Vidūshaka. Madam, I am rejoiced that the boy has taken after his father.

Female ascetic. Of course the babe-elephant has followed in the footsteps of the giant-elephant.

Chamberlain. The prince does not strike our hearts with wonder by this heroic achievement; for, he is born of you, the formidable and the eminent, just as the fire that consumes the waters of the Ocean is born of the sage Ūrujanman. (17)

King. Māudgalya, let all prisoners be released including Yajñasena's wife's brother.

Chamberlain. As Your Highness commands. [*Exit*

---

१. जअसेणे, गच्छ । इरावदिप्पमुहाणं अन्देउराणं पुत्तस्स विअअउत्तन्दं णिवेदेहि ।

प्रतीहारी—[1]तथा । (इति प्रस्थिता ।)

देवी—[2]एहि तावत् ।

प्रतीहारी—(प्रतिनिवृत्य) [3]इयमस्मि ।

देवी—(जनान्तिकं) [4]यन्मयाशोकदोहदनियोगे मालविकायै प्रतिज्ञातम्, तदस्या अभिजनं च निवेद्य मम वचनेनेरावतीमनुनय । त्वयाहं सत्यान्न विभ्रंशयितव्येति ।

प्रतीहारी—[5]यद्भट्टिन्याज्ञापयति । (इति निष्क्रम्य पुनः प्रविश्य)

Queen. Jayasenā, go and inform Irāvatī and the other inmates of the harem of the news of their son's victory.

Female Doorkeeper. Yes. *(Starts)*

Queen. Come here.

Female Doorkeeper. *(Turning back)* Here I am.

Queen. *(Aside)* In respect of my promise to Mālavikā when I directed her to do the Dohada of the Aśoka, reconcile Irāvatī by informing her of Mālavikā's high birth also and communicating this request of mine—'I should not be let down from the truth by you.'

Female Doorkeeper. As Your Highness commands. *(Exit and Re-enter)* Your Highness, on

---

१. तह । २. एहि दाव । ३. इअह्मि । ४. जं मए असोअदोहलणिओए मालविआए पडिण्णादं, तं से अहिजणं अ णिवेदिअ मह वअणेण इरावदिं अणुणेहि । तुए अहं सच्चादो ण विब्भंसिदव्वेत्ति । ५. जं भट्टिणी आणवेदि । भट्टिणि, पुत्तविजअणिमित्तेण परितोसेण अन्देउराणं आहरणाणं मञ्जूसह्मि संवुत्ता ।

भट्टिनि, पुत्रविजयनिमित्तेन परितोषेणान्तःपुराणामाभरणानां मञ्जूषास्मि संवृत्ता ।

देवी—[1]किमत्राश्चर्यम् । साधारणः खलु तासां मम चायमभ्युदयः ।

प्रतीहारी—(जनान्तिकं) [2]भट्टिनि, इरावती विज्ञापयति । सदृशं खलु देव्याः प्रभवन्त्यास्तव वचनं प्रथमसंकल्पितं न युज्यतेऽन्यथाकर्तुमिति ।

देवी—[3]भगवति, त्वयानुमतेच्छाम्यार्यसुमतिना प्रथमसंकल्पितां मालविकामार्यपुत्रस्य प्रतिपादयितुम् ।

---

account of the exhilaration due to the prince's victory, I have become the repository of jewels for the ladies in the harem.

Queen. No wonder. Common is this happiness to them and to me.

Female Doorkeeper. *(Aside)* Your Highness, Irāvatī informs, 'It is only just that the word first given by Your Highness in the exercise of your unfettered discretion should not be falsified.'

Queen. Your Holiness, with your permission I propose to give the hand of Mālavikā to my lord as originally intended by the revered Sumati.

---

१. किं एत्थ अच्चरिअं । साहारणो खु ताणं मह अ अअं अब्भुदओ ।

२. भट्टिणि, इरावदी विण्णवेदि । सरिसं खु देवीए पहवन्दीए तुह वअणं पुढमसंकप्पिदं ण जुज्जदि अण्णहा कादुं ति ।

३. भअवदि, तुए अणुमदा इच्छामि अज्जसुमदिणा पुढमसंकप्पिदं मालविअं अज्जउत्तस्स पडिवादेदुं ।

परिव्राजिका—इदानीमपि त्वमेवास्याः प्रभवसि ।

देवी—(मालविकां हस्ते गृहीत्वा) [1]इदमार्यपुत्रः प्रियनिवेदनानुरूपं पारितोषिकं प्रतीच्छतु । (राजा सव्रीडं जोषमास्ते ।)

देवी—(सस्मितं) [2]किमवधीरयति मामार्यपुत्रः ।

विदूषकः—[3]भवति, एष लोकव्यवहारः सर्वोऽपि नववरो लज्जातुरो भवतीति । (राजा विदूषकमवेक्षते ।)

विदूषकः—[4]अथ वा देव्यैव कृतप्रणयविशेषां दत्तदेवीशब्दां मालविकामत्रभवान्प्रतिग्रहीतुमिच्छति ।

Female ascetic. Even now you are her master.

Queen. (*Taking Mālavikā by the hand*) My lord, please accept this, a fitting reward for giving good news. (*The king bashfully remains silent*)

Queen. (*With a smile*) My lord, why do you turn a deaf ear to my request?

Vidūshaka. Madam, it is our general experience that all fresh bridegrooms feel shy.

(*The king looks at Vidūshaka*)

Vidūshaka. Perhaps my worthy friend desires to accept Mālavikā's hand with the title 'Queen' kindly conferred on her by the queen herself.

---

१. इदं अज्जउत्तो पिअणिवेदणाणुरूवं पारितोसिअं पडिच्छदु ।

२. किं अवधीरेदि मं अज्जउत्तो ।

३. भोदि, एसो लोअव्ववहारो । सव्वो वि णववरो लज्जादुरो होदित्ति ।

४. अह वा देवीए एव्व किदप्पणअविसेसं दिण्णदेवीसद्दं मालविअं अत्तभवं पडिग्गहीदुं इच्छदि ।

देवी—[1]एतस्या राजदारिकाया अभिजनेनैव दत्तो देवीशब्दः। किं पुनरुक्तेन।

परिव्राजिका—मा मैवम्।

अप्याकरसमुत्पन्ना मणिजातिरसंस्कृता।
जातरूपेण कल्याणि न हि संयोगमर्हति॥ १८॥

देवी—(स्मृत्वा) [2]मर्षयतु भगवती। अभ्युदयकथयोचितं न लक्षितम्। जयसेने, गच्छ तावत्। कौशेयपत्रोर्णयुगलमुपनय।

प्रतीहारी—[3]यद्देव्याज्ञापयति। (इति निष्क्रम्य पत्रोर्णे गृहीत्वा पुनः प्रविश्य) देवि, एतत्।

Queen. By birth itself the title 'queen' is conferred on this princess. Why need repetition ?

Female ascetic. No, not so.

Good lady, though drawn out of a mine and belonging to the species of gems, a precious stone, if not polished, does not deserve to come into contact with gold. (18)

Queen. *(With a flash of memory)* Your Holiness will pardon me. In this happy tale, I failed to notice the proper thing to do. Jayasenā, go and bring a pair of white silken cloths.

Female Doorkeeper. As Your Highness commands. *(Exit and Re-enter with a pair of white silk cloths)* Your Highness, here it is.

---

१. एदाए राअदारिआए अहिजणेण एव्व दिण्णो देवीसद्दो। किं पुणरुत्तेण।

२. मरिसेदु भअवदी। अब्भुदअकहाए उइदं ण लक्खिदं। जअसेणे, गच्छ दाव। कोसेअपत्तोण्णजुअलं उवणेहि। ३. जं देवी आणवेदि। देवि, एदम्।

देवी—(मालविकामवकुण्ठ्य) [1]इदानीमार्यपुत्रः प्रतीच्छतु ।

राजा—देवि, त्वच्छासनादप्रत्युत्तरा वयम् ।

परिव्राजिका—हन्त, प्रतिगृहीता ।

विदूषकः—[2]अहो देव्या अनुकूलता ।

(देवी परिजनमवलोकयति ।)

परिजनः—(मालविकामुपेत्य) [3]जयतु भट्टिनी ।

(देवी परिव्राजिकां निर्वर्णयति ।)

परिव्राजिका—नैतच्चित्रं त्वयि । कुतः ।

प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्व्यः ।
अन्यसरितां शतानि हि समुद्रगाः प्रापयन्त्यब्धिम् ॥ १९ ॥

Queen. (Covering Mālavikā's head by cloth) Now my lord, take her hand.

King. Queen, we cannot resist your command.

Female ascetic. Hurrah! Her hand has been taken.

Vidūshaka. Oh! How magnanimous is the queen!

(The queen looks at her servants)

Servants. (Approaching Mālavikā) Glory to Your Highness.

(The queen looks at the Female ascetic)

Female ascetic. It is no wonder with you. For—

Chaste wives to whom husbands are dear serve their lords even by consenting to the admission of a rival wife. The rivers that flow into the sea take hundreds of other rivers to the Ocean. (19)

---

१. दाणिं अज्जउत्तो पडिच्छदु । २. अह्मो देवीए अणुऊलदा । ३. जेदु भट्टिणी ।

(प्रविश्य)

निपुणिका—[1]जयतु भर्ता। इरावती विज्ञापयति—यदुपचारातिक्रमेण तदा भर्त्रे अपराद्धं, तत्स्वयमेव भर्तुरनुकूलं नाम मयाचरितम्। सांप्रतं पूर्णमनोरथेन भर्त्रा प्रसादमात्रेण संभावयितव्येति।

देवी—[2]निपुणिके, अवश्यं तस्याः संदेशं सेवितुमार्यपुत्रो ज्ञास्यति।

निपुणिका—[3]यद्देव्याज्ञापयति।

(इति निष्क्रान्ता।)

परिव्राजिका—देव, अहममुना युक्तसंबन्धेन चरितार्थं माधवसेनं सभाजयितुमिच्छामि यदि मे तव प्रसादः।

(Enter)

Nipuṇikā. Glory to the king. Irāvatī informs you—'My lord, as regards the unfairness with which I rejected your addresses, I have in fact acted in your favour of my own accord. Now that your desire has been realised, I should only like to be favoured with your grace.'

Queen. Nipuṇikā, my lord will certainly see his way to comply with her request.

Nipuṇikā. As Your Highness commands. [*Exit*

---

१. जेदु भट्टा। इरावदी विण्णवेदि—जं उवआरादिक्कमेण तदा भट्टिणो अवरद्धं, तं सअं एव्व भट्टिणो अणुऊलं णाम मए आअरिदं। संपदं पुण्णमणोरहेण भत्तुणा पसादमेत्तेण संभावइदव्वत्ति। २. णिउणिए, अवस्सं ताए संदेसं सेविदुं अज्जउत्तो जाणिस्सदि। ३. जं देवी आणवेदि।

देवी—[1]भगवति, न युक्तमस्मान्परित्यक्तुम् ।

राजा—भगवति, मदीयेषु लेखेषु तत्रभवतस्त्वामुद्दिश्य सभाजनाक्षराणि पातयिष्यामि ।

परिव्राजिका—युवयोः स्नेहेन परवानयं जनः ।

देवी—[2]आज्ञापयत्वार्यपुत्रः, किं भूयोऽपि प्रियमनुतिष्ठामि ।

राजा—किमतः परमपि प्रियमस्ति । तथापीदमस्तु ।

त्वं मे प्रसादसुमुखी भव चण्डि नित्य-
मेतावदेव वरये प्रतिपक्षहेतोः ।

Female ascetic. If Your Highness is so pleased with me, I should like to congratulate Mādhavasena who has been fortunate enough to meet with this proper alliance.

Queen. Your Holiness, it is not proper for you to leave us.

King. Your Holiness, I shall, in my own letters to my worthy friend, put in words of congratulation on your behalf.

Female ascetic. Owing to the attachment of you both, I am at your absolute disposal.

Queen. My lord, command me, in what further way should I meet your wishes?

King. Is there anything dearer than this? Still let me say this—

---

१. भअवदि ण जुत्तं अह्मे परिच्चत्तुं ।

२. आणवेदु अज्जउत्तो, किं भूओ वि पिअं अणुचिट्ठामि ।

(भरतवाक्यम् ।)

आशास्यमीतिविगमप्रभृति प्रजानां
संपत्स्यते न खलु गोप्तरि नाग्निमित्रे ।। २० ।।

(इति निष्क्रान्ताः सर्वे ।)

।। इति श्रीकालिदासस्य कृतौ मालविकाग्निमित्रे पञ्चमोऽङ्कः ।।

।। नाटकमिदं संपूर्णम् ।।



O quick-tempered lady, favour me for ever with your cheerful countenance beaming with grace. This alone do I seek of you by reason of the advent of your rival.

(Benediction)

No other desideratum just as the removal of pests and the like disturbances ever remains to be desired for the subjects so long as the ruler is Agnimitra. (20)

(Exeunt Omnes)

THE End OF THE FIFTH ACT OF

MĀLAVIKĀGNIMITRA,

THE WORK OF KĀLIDĀSA.

END OF THE PLAY

NOTES ON MĀLAVIKĀGNIMITRA

ACT THE FIRST

It is usual for Sanskrit poets to begin their works with a benedictory verse generally known as Maṇgala. The Maṅgala śloka at the beginning of a drama is called a Nāndī. The object of Maṅgala is the removal of impediments that may stand in the way of the completion of the work begun.

Maṅgala can be divided into three classes—आशीस्, नमस्क्रिया and वस्तुनिर्देश. Āśīs is the invocation of a deity to confer blessings on the reader, poet or spectator, and this is ordinarily resorted to at the beginning of Sanskrit dramas. The Nāndī śloka of Mālavikāgnimitra is an example of this kind of Maṅgala, for it invokes Lord Śiva to dispel the darkness of spectators. The second kind of Maṅgala, Namaskriyā, lies in paying homage to the Deity nearest at heart to the poet. A typical example of Namaskāra-maṅgala is the opening verse of Kālidāsa's Raghuvaṁśa :—वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये । जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥. Vastu-nirdeśa, the third kind of Maṅgala, consists in a mere reference to some sublime object or a mention of some auspicious word or words. A typical example of this kind of Maṅgala

is found in the opening stanza of Kālidāsa's Kumārasambhava :—अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः। पूर्वापरौ वारिनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥. Here the sublime Himavān who is almost on a par with the gods is referred to. The above three kinds of Maṅgala are mentioned by Daṇḍin in his oft-quoted saying: आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम्.

Page 1. **एकैश्वर्ये...वृत्तिमीशः** ॥. The substantive portion in this verse is the fourth foot whose prose order is सः ईशः वः तामसीं वृत्तिं सन्मार्गालोकनाय व्यपनयतु May that Śiva dispel your state of darkness for your perceiving the righteous path. The preceding three feet are adjectival clauses correlative to सः adjectival to ईशः in the fourth foot. The first of these clauses arranged in prose order would be यः प्रणतबहुफले एकैश्वर्ये स्थितोऽपि स्वयं कृत्तिवासाः (भवति understood) meaning—Who, though situate in unique supremacy capable of bestowing multifarious blessings on his worshippers, is himself the wearer of a skin. It is traditionally believed that Śiva wears a tiger's skin for his lower cloth and an elephant's skin for his upper cloth, the latter being the skin of Gajamukhāsura slain by him in battle and worn as a trophy. Hence Śiva is called शार्दूलचर्माम्बर and गजचर्मोत्तरीय. एकैश्वर्य means unrivalled Aiśvarya or supremacy. Aiśvarya consists of eight powers. अणिमा महिमा चैव गरिमा लघिमा तथा। प्राप्तिः प्राकाम्यमीशत्वं वशित्वं चाष्टभूतयः ॥. The word प्रणतबहुफले is an adjective to एकैश्वर्ये. बहूनि फलानि यस्य तत् बहुफलं, प्रणतेभ्यः बहुफलं प्रणतबहुफलं

तस्मिन्. प्रणत means a devout worshipper. स्थितः is the Active participle of the root स्था (तिष्ठ्) to stand, meaning stationed. अपि is an Indeclinable meaning *though*, thereby implying a contradiction between the prior and the later passages. The contradiction is that Śiva is described to enjoy a matchless position by which he profusely showers blessings upon his devotees whereas he himself wears a mere skin for a cloth like a penniless man. स्वयं is an Indeclinable meaning himself. कृत्तिवासाः is an epithet of Śiva. कृत्तिः वासः यस्य सः Whose garment is a skin. There is also another apparent contradiction in this Pāda. एकैश्वर्य apparently will be taken to mean the ownership of a single thing. The inconsistency lies in that the owner of a single thing, practically a pauper, should be in a position to confer multifarious benefits on his devotees. The contradiction is to be explained away by properly construing the word एकैश्वर्य to mean matchless suzerainty. This is an instance of Virodhābhāsa in which Sanskrit poets frequently revel. The idea conveyed by the phrase एकैश्वर्ये स्थितः with reference to Lord Śiva is repeated by this poet in the Nāndīśloka of Vikramorvaśīya in this passage—यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः.

The prose order of the second foot which is the second adjectival clause qualifying ईशः is यः कान्तासंमिश्रदेहोऽपि अविषयमनसां यतीनां परस्तात् (भवति understood). कान्तया

संमिश्रः देहः यस्य सः कान्तासंमिश्रदेहः Whose body is united with his sweetheart. The reference here is to the traditional Ardhanārīśvara form of Śiva. This idea is deftly brought out in his characteristic humorous strain by Nīlakaṇṭhadīkshita in the Maṅgala śloka of his नीलकण्ठविजयचम्पूः—वन्दे वाञ्छितलाभाय कर्म किं तन्न कथ्यते । किं दम्पतिमिति ब्रूयामुताहो दम्पती इति ॥ In this foot also there is an antithesis. The two contradictory ideas are that Śiva is perpetually in the company of his beloved, but that he is the greatest of ascetics leading a life of strict celibacy. This brings out *Dhairya* or courage as the outstanding virtue of Śiva. With regard to the question 'Who is a Dhīra,' the following hemistich from Kumārasambhava may be referred to with advantage—विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः. यः यतीनां परस्तात् भवति Who is above asceties. यतीनां is qualified by the adjective अविषयमनसां. विषयेषु मनः येषां ते विषयमनसः, ते न भवन्तीति अविषयमनसः Persons other than those whose minds are addicted to sensual pleasures. The idea conveyed by this Pāda is elaborately brought out by the following verse of Bhartṛhari in his Vairāgya Śataka:—एको रागिषु राजते प्रियतमादेहार्धहारी हरो नीरागेषु जनेषु मुक्तललनासङ्गो न यस्मात्परः । दुर्वारस्मरबाणपन्नगविषव्याविद्धमुग्धो जनः शेषः कामविडम्बितान्न विषयान् भोक्तुं न मोक्तुं क्षमः ॥

The third foot gives the third adjectival clause governing ईशः. Its prose order is—अष्टाभिः तनुभिः कृत्स्नं जगदपि बिभ्रतो यस्य अभिमानः न (भवति understood) meaning

'who has no abhimāna or self-conceit, though holding the entire universe by means of his eight limbs.' The eight limbs of Śiva by which He holds the universe are referred to in the opening stanza of Abhijñāna Śākuntala by Kālidāsa :—या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् । यामाहुः सर्वभूतप्रकृतिरिति यया प्राणिनः प्राणवन्तः प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥. या स्रष्टुः आद्या सृष्टिः refers to water. या विधिहुतं हविर्वहति refers to Fire. या च होत्री refers to the Sacrificer, ये द्वे कालं विधत्तः to the Sun and the Moon, श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् to Ākāśa or Ether, यामाहुः सर्वभूतप्रकृतिरिति to Pṛthivī or Earth, यया प्राणिनः प्राणवन्तः to Vāyu or Air. In short the eight limbs are the five bhūtas viz., Pṛthivī, Ap, Tejas, Vāyu and Ākāśa respectively meaning earth, water, fire air and ether together with the Sun and the Moon both of which stand for time, and the sacrificer typifying the soul or Ātman. अष्टाभिः तनुभिः. Note तनु meaning a body is feminine in gender. In Sanskrit the gender of words is not always determined by the gender of the objects denoted by them. It is entirely regulated by the rules of the Liṅgānuśāsana and to be learnt by practice. The word अष्टन् is always plural. Its declension in all the three genders is as follows:— अष्टौ-अष्ट, अष्टौ-अष्ट, अष्टाभिः-अष्टभिः, अष्टाभ्यः-अष्टभ्यः, अष्टाभ्यः-अष्टभ्यः, अष्टानां, अष्टासु-अष्टसु. बिभ्रतः is Genitive singular

of बिभ्रत् which is the Present active participle of भृ to bear, 3rd conjugation, in the Parasmaipada.

सन्मार्गालोकनाय is to be dissolved thus :—संश्चासौ मार्गश्च सन्मार्गः, तस्य आलोकनं तस्मै. सन्मार्ग means the virtuous path. It may also be interpreted thus. Mārga means dance as may be seen from this Lakshaṇa śloka—मार्गो देशीति तद्द्वेधा कथितं नाट्यवेदिभिः। तत्र मार्गो भवेन्नाट्यं नाट्यवेदोक्तलक्षणम् ॥. In this view सन्मार्गालोकनाय will mean 'for witnessing an excellent dance.' The reason why the removal of Tamovṛtti is sought is that the enjoyment of the aesthetic pleasure in following a drama is believed to be impeded by an adverse state of the mind and that when the mind is relieved of that undesirable attitude, a real aesthetic delight comes into being in the mind of the spectator. This is similar to the Vedāntic idea that as soon as Avidyā which envelops the Ātman is expelled, the soul derives the immeasurable delight of Brahmānanda. तमसो भवा तामसी Born of lethargy ; or तमस इयं तामसी Pertaining to Tamoguṇa. व्यपनयतु is the Imperative 3rd person singular of नी with वि and अप. नी by itself means to lead or carry, but tacked on with the prepositions वि and अप, means to remove or dispel. It is to be noted that in Sanskrit the sense of a root is very often changed by its preposition as may be seen from this Kārikā—उपसर्गेण धात्वर्थो बलादन्यत्र नीयते। प्रहाराहारसंहारविहारपरिहारवत् ॥

The commentator* suggests that the four Pādas of this Śloka refer to four purushārthas, the first Pāda to Artha or wealth, the second to Kāma or pleasure, the third to Dharma or virtue and the fourth to Moksha or salvation. It is usual for Sanskrit dramas to contain a brief indication of the plot in their opening benedictory verses, and this drama is no exception to that rule. See Introduction.

Page 2. **नान्द्यन्ते.** Here begins the Prelude to this Act. The preceding śloka is what is called a Nāndī. For an explanation of the terms Nāndī and Sūtradhāra, see Introduction.

नेपथ्याभिमुखमवलोक्य Looking towards the dressing room, a stage-direction. नेपथ्य is defined thus:—
कुशीलवकुटुम्बस्य स्थानं यदतिशोभनम्। वर्णिकाग्रहणस्थानं नैपथ्यमिति तद्विदुः॥
नेपथ्य means also a dress. **मारिष.** The Prastāvanā or the Prelude in this drama consists of a dialogue between the Sūtradhāra and a Pāripārśvika *i.e.*, an assitant actor. Sūtradhāra is a superior, and a Pāripārśvika is his inferior. The Sūtradhāra should address the Pāripārśvika as Mārisha, and the Pāripārśvika should address the Sūtradhāra as Bhāva. भावोऽनुगेन सूत्री च मारिषस्तेन सोऽपि च.

इतस्तावत्. आगच्छ is understood.

---

*This term in our Notes refers to Sahṛdayatilaka Rama Pisharodi, author of Sārārthadīpikā.

प्रविश्य. The assistant enters upon the stage in obedience to his master's command.

पारिपार्श्विकः. परिपार्श्वं यथा तथा वर्तते इति *lit.*, One who stands by the side of the Sūtradhāra.

अभिहितोऽस्मि etc. This is the statement of the Sūtradhāra. **अभिहितः** Past Passive participle of **धा** with अभि. Vide Pāṇini's sūtra—दधातेर्हिः.

विद्वत्परिषदा. This may be construed as a षष्ठीतत्पुरुष or as a कर्मधारय. The derivations respectively are विदुषां परिषत् तया and विदुषी च सा परिषच्च तया. The message of the assembly of the learned delivered to the Sūtradhāra is कालिदासग्रथितवस्तु मालविकाग्निमित्रं नाम नाटकं अस्मिन्वसन्तोत्सवे प्रयोक्तव्यम्. कालिदासेन ग्रथितं वस्तु यस्य तत् Whose plot has been woven by Kālidāsa. Kālidāsa is so called, because he was a devotee of Kālī. मालविकाग्निमित्रं. This is the name of the drama, मालविका च अग्निमित्रश्च मालविकाग्निमित्रौ तयोरिदं or मालविकाग्निमित्रौ अधिकृत्य कृतो ग्रन्थः मालकविाग्निमित्रं. Strictly speaking, according to the latter derivation, छप्रत्यय must be tacked on to the base. The result will be ईय at the end of the word. But this छ or ईय drops optionally at the end of proper nouns by loosely applying the Vārtika—लुबाख्यायिकाभ्यः प्रत्ययस्य बहुलम्. In some books the name is given as मालविकाग्निमित्रीयं instead of मालविकाग्निमित्रं. Of course it can be called by both names. नाम is an Indeclinable connecting the two words मालविकाग्निमित्रं and नाटकम्.

नाटकं A drama. For further particulars see Introduction.

वसन्तोत्सवे. वसन्ते क्रियमाणः उत्सवः तस्मिन्. This is an example of मध्यमपदलोपिसमास *i. e.*, a compound where the intermediate word disappears. Vasantotsava is known as Kāman paṇḍigai in Tamil. The choice of the Spring season is quite in keeping with the sentiment of the play which is Śṛṅgāra or love. To this effect there is also a maxim—विवाहे ग्रीष्ममाधवौ. तदारभ्यतां सङ्गीतम्. तत् is an अव्यय having the significance of तस्मात्. आरभ्यतां is the Imperative 3rd person singular of रभ् with आ in the Passive voice. सङ्गीतम् consists of three things—नृत्त or dance, गीत or vocal music and वाद्य or music by means of instruments. नृत्तं गीतं च वाद्यं च त्रयं सङ्गीतमुच्यते.

Then the Pāripārśvika says मा तावत् meaning 'Don't begin it at once.' The reason for the prohibition is furnished by the later sentence प्रथितयशसां etc. प्रथितं यशः येषां तेषां. Of the poets anterior to Kālidāsa, three are mentioned by name, and the rest are included by the word आदि The three names specially mentioned are Bhāsa, Sāumillaka and Kaviputra. With regard to Bhāsa, the late Mahāmahopādhyāya Ganapati Sastri attributes to him the authorship of the following thirteen plays published in the Trivandrum Sanskrit Series:—स्वप्नवासवदत्त प्रतिज्ञायौगन्धरायण बालचरित अभिषेकनाटक पञ्चरात्र मध्यमव्यायोग दूतवाक्य चारुदत्त प्रतिमानाटक अविमारक दूतघटोत्कच कर्णभार

and ऊरुभङ्ग. But it must be mentioned that there are no definite data to prove conclusively the authorship of these dramas. For further light on the subject see our Introduction to Svapnavāsavadatta. With regard to Sāumilla and Kaviputra, nothing definite is known. वर्तमानकवेः कालिदासस्य. The idea is that living poets are not generally honoured. Such being the case, how is it that the learned audience chose the work of Kālidāsa, a living poet, in disregard of renowned ancient poets. That a poet is honoured never during his life is clearly brought out by Nīlakaṇṭha Dīkshita in his Śivalīlārṇava by the following śloka:—दोषः क्वचित्कश्चिदिति प्रतीतः प्राचामलङ्कारविदां प्रवादः। सर्वप्रबन्धानुगतस्तु मन्ये कर्तुः कवेर्जीवनमेव दोषः॥ क्रियायां means कृतौ. विवेकश्रान्तं is an adverbial adjunct modifying अभिहितं and may be derived in two ways:—श्रान्तः (उत्सन्नः) विवेको यस्मिंस्तत् or विवेके (विवेकदशायां) श्रान्तं (दुर्बलं). The reason why the Pāripārśvika's statement is described as foolish is furnished by the śloka that follows.

Page 3. Verse 2. **पुराणमित्येव** etc. परप्रत्ययनेयबुद्धिः परस्य प्रत्ययः परप्रत्ययः, तेन नेया बुद्धिः यस्य सः. The first hemistich of this verse indicates that this work might have been the earliest production of Kāḷidāsa.

आर्यमिश्राः प्रमाणम्. This implies that he will carry out the orders of the audience as they are the best judges in this matter.

Verse 3. **शिरसा प्रथमगृहीताम्** etc. In the Uttarārdha of this verse, a reference is made to the character about to enter at the commencement of the play proper. The entry of Bakulāvalikā, the servant-maid of the queen Dhāriṇī, is signified by the Sūtradhāra by this verse. The Sūtradhāra says that he will briskly attend to the command of the audience in the same way as Bakulāvalikā about to enter the stage to the command of the queen. This mode of introducing the first character in a play is described by Sanskrit rhetoricians as प्रयोगातिशय. The same method is adopted in Śākuntala by the simile—एष राजेव दुष्यन्तः.

इति प्रस्तावना 'Here ends the Prelude.' For details about Prastāvanā, see Introduction.

Page 4. **ततः प्रविशति चेटी.** Here begins the Vishkambha before the actual Aṅka begins.

अचिरप्रवृत्तोपदेशं Whose instruction began recently. अचिरात् प्रवृत्तः उपदेशः यस्य तत्. छलितं is a particular kind of dance abounding in four kinds of gestures in unison with the time of the music best suited to शृङ्गार whereby a person's feelings are exhibited under the pretext of echoing another's sentiment in an incident of by-gone days. Vide the following two definitions of the same:—चतुर्विधाभिनयवज्जातिस्वरसमन्वितम्। शृङ्गाररसभूयिष्ठं सलयं छलितं विदुः ॥ तदेतच्छलितं नाम साक्षायदभिनीयते । व्यपदिश्य पुरावृत्तं स्वाभिप्रायप्रकाशकम् ॥. छलितं and

छलिकं are indifferently used in the same sense. नाट्यमन्तरेण. Here अन्तरेण means अधिकृत्य in regard to. The Indeclinable अन्तरेण governs a noun in the Accusative case. Vide Pāṇini's sūtra:—अन्तरान्तरेण युक्ते. नाट्यं means the personation of a character by simulating the identity by means of gestures. अवस्थानुकृतिर्नाट्यं. नाट्याचार्यं नाट्ये आचार्यः तम्. आभरणं हस्ते यस्याः सा आभरणहस्ता. कुतस्ते इयं धीरता. इयं in this context means either peculiar or novel.

Page 5. अहो is an interjection denoting either excessive wonder or joy. बकुलावलिका. It is usual to name servant-maids after creepers and the like. Bakulāvalikā literally means a row of Bakula flowers. नागमुद्रासनाथमङ्गुलीयं A ring bearing the mark of a serpent. The commentator however interprets it as a ring set with a gem having the effect of removing the venom of serpents. स्थाने खलु सज्जति दृष्टिः. This can be interpreted in two ways. (ते) दृष्टिः (अस्मिन् understood) सज्जति इति यत् तत् स्थाने. That your sight is concentrated on this ring is proper. Or, स्थाने दृष्टिः सज्जति Your sight concentrates on a worthy object. उद्भिन्नकिरणकेसरेण is an adjective to अङ्गुलीयकेन. उद्भिन्नाः किरणा एव केसराः यस्य तेन Wherein rays spring forth like flower-petals. कुसुमितः कुसुमं अस्य संजातम् कुसुमितः. अग्रं चासौ हस्तश्च अग्रहस्तः formed by treating the component and the composite as identical. If no such identity is intended the dissolution हस्तस्य अग्रं will result in the

compound हस्ताग्रं. Vide Vāmana :—हस्ताग्राग्रहस्तादयो गुणगुणेनोर्भेदाभेदात्.

Page 6. **चित्रे दृष्टः**. भर्त्रा is understood. चित्ररेखा Drawing. प्रत्यग्रवर्णरागाम् प्रत्यग्रः वर्णानां रागः यस्यां सा ताम् In which the painting of colours is fresh.

Page 7. **एकासनोपविष्टेन** Seated on the same seat with the queen. आवुत्त means a sister's husband.

Page 8. **सदृशं खलु बालभावस्य**. The word सदृशं governs a noun in the Genitive or the Instrumental case. Vide Pāṇini's sūtra:—तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्. दर्शनपथात्. पथिन् at the end of a compound is changed to पथ. Vide Pāṇini's sūtra :—ऋक्पूरब्धूःपथामानक्षे. अस्य आत्मानं दर्शयामि I shall show myself to him.

Page 9. Gaṇadāsa says that the dramatic art is a thing which he is legitimately proud of.

Verse 4. **देवानाम्** etc. The reason for the excellence of the art of the theatre is explained in this verse. Its excellence consists in satisfying different tastes. This is set forth in the fourth Pāda. The other three pādas go to show how it satisfies different tastes. In the first pāda the Nāṭya Vidyā is described to be a delightful and spectacular sacrifice to the gods. The words क्रतुम् and आमनन्ति suggest that Nāṭya is enjoined by the Vedas. The word मुनयः suggests that it is laid down by Smṛtis as

well. Whereas the ordinary sacrifice is onerous and its result unseen, this peculiar kind of sacrifice is delightful and its results are visible. The second pāda proceeds on the footing that Nāṭya-vidyā has been respected by very great persons. No less a person than Rudra has taken to it, and his taking the Ardhanārīśvara form is intended to exhibit the two different types of Nāṭya Vidyā *viz.*, ताण्डव and लास्य. Tāṇḍava is a manly feat whereas Lāsya is a feminine grace. In this connection the following śloka from Daśarūpaka may be cited as a parallel.

उद्धृत्योद्धृत्य सारं यमखिलनिगमान्नाट्यवेदं विरिञ्चिः
चक्रे यस्य प्रयोगं मुनिरपि भरतस्ताण्डवं नीलकण्ठः ।
शर्वाणी लास्यमस्य प्रतिपदमपरं लक्ष्म कः कर्तुमीष्टे
नाट्यानां किंतु किंचित्प्रगुणरचनया लक्षणं संक्षिपामि ॥

Lāsya is described to be मधुर—sweet or tender, and Tāṇḍava to be उद्धत. Śiva is associated with Tāṇḍava, and Umā with Lāsya. त्रैगुण्योद्भवं त्रयो गुणाः त्रैगुण्यं, तस्मादुद्भवम्. The three guṇas referred to are either सत्त्व, रजस् and तमस् or सुख, दुःख and मोह. Everything of the world, whether misery or happiness, yields pure delight when represented on the stage. A parallel of this idea may be seen in the following verse of Nīlakaṇṭha Dīkshita in Śivalīlārṇava.

तन्त्रान्तरेषु प्रतिपाद्यमानास्ते ते पदार्था ननु ते त एव ।
निर्वेदभीशोकजुगुप्सितान्यप्यायान्ति साहित्यपथे रसत्वम् ॥

लोकानां चरितं लोकचरितं The story of heroes in the world. नाना रसाः यस्मिन् कर्मणि तद्यथा भवति तथा नानारसं So as to yield a variety of happy emotions. भिन्ना रुचिः यस्य सः भिन्नरुचिः. बहुधा In many ways. In the place of कान्तं in the first pāda, some books read शान्तं, and in the place of समाराधनम् in the fourth pāda there is also a reading समाराधकम्.

Then Bakulāvalikā approaches Gaṇadāsa and salutes him.

Page 10. Gaṇadāsa blesses her and is informed by her of the enquiry of the queen about the progress of Mālavikā in the instruction imparted to her by him. In reply to this enquiry, Gaṇadāsa speaks of Mālavikā in very laudable terms.

Verse 5. यद्यत्प्रयोगविषये etc. भावेन निर्वृत्तं भाविकं. भाव means the representation of emotions, and भाविक means the dance known as सात्त्विक wherein the hero's emotions of pain and pleasure are clearly represented. भाविक is used here also to connote all other kinds of dance. प्रयोगविषये means 'in the matter of practice.' तत्तद्विशेषकरणात् may be taken as one word or two words. In the former case it is to be split up as तस्य तस्य विशेषकरणात् 'by a peculiar performance of it.' In the latter case the word तत्तत् is an object of प्रत्युपदिशति, and विशेषकरणात् is a separate word. The word इव denotes the Utprekshālaṅkāra contained in the verse. The idea in the verse is that Mālavikā is very clever in receiving and improving

upon the insrtuction imparted to her in the art of dance so much so that she seems in her turn to teach her teacher.

On hearing the appreciative terms in which Gaṇadāsa spoke of Mālavikā, Bakulāvalikā says to herself that Mālavika seems to have surpassed Irāvatī. Irāvatī is one of the consorts of the king, proficient in dance and the allied arts. Bakulāvalikā then says to Gaṇadāsa that his pupil Mālavikā deserves to be congratulated on the happy impressions of her teacher about her.

Page 11. Nextly, Gaṇadāsa puts a question which has long been obsessing his mind. By reason of the superior intelligence of his pupil he had been suspecting that she must have come of a noble family and therefore asks Bakulāvalikā how and from what source Mālavikā happened to come there. Bakulāvalikā replies अस्ति etc. Vīrasena was the brother of the queen Dhāriṇī. वर्णावर means lower in caste. Since the queen belonged to the Kshattriya caste, Vīrasena must be the son of Dhāriṇī's father by a Vāiśya or Śūdra wife. This Vīrasena was one of the governors under the suzerainty of Agnimitra in a frontier province on the banks of the Narmadā, and he it was that sent Mālavikā as a present to the queen, stating that she was fit to be initiated in the fine arts. On hearing this Gaṇadāsa says to

himself that Mālavikā must have come of noble heredity by reason of her personality and grace, and then says to Bakulāvalikā that he is destined to become famous by his pupil, and substantiates the same by a general statement in the verse that follows.

Verse 6. **पात्रविशेषे** etc. पात्रविशेष in the context means a bright pupil, and आधातृ a teacher. An art communicated to a bright student enhances the merit of the master. This is illustrated by the second hemistich of the verse by a reference to the rain-water which becomes pearl by getting into a shell in the sea under certain circumstances. This idea may be clearly noticed in the following passage of Bhartṛhari also :—स्वात्यां सागरशुक्तिमध्यपतितं सन्मौक्तिकं जायते.

Page 12. Then Bakulāvalikā desires to meet Mālavikā and asks Gaṇadāsa where she is, and Gaṇadāsa replies इदानीमेव etc. पञ्चाङ्गाभिनय is the staging which is done by five limbs of the body *viz.*, both hands, both feet and the head. Gaṇadāsa has only recently taught her Pañchāṅgābhinaya and allowed her to take rest. दीर्घिकावलोकनगवाक्षगता Having resorted to the window which opens the view to a lake. दीर्घिका अवलोक्यतेऽनेनेति दीर्घिकावलोकनः, स चासौ गवाक्षश्च दीर्घिकावलोकनगवाक्षः, तं गता. प्रवातं प्रकृष्टः वातः प्रवातः तं Good breeze. Then Bakulāvalikā takes leave of the master, stating that she will communicate to

Mālavikā the good impressions of her master and thereby increase her enthusiasm. Then Gaṇadāsa permits her to do so and states that he is also going home. लब्धक्षणः लब्धः क्षणः येन सः Having obtained leisure.

मिश्रविष्कम्भः. See Introduction. The chief points that have been brought out in this Vishkambha are that Mālavikā, the heroine, happened to come to Queen Dhāriṇī as a maid-servant, that at her bidding she was undergoing training in the Nāṭya Vidyā, that she was possessed of extraordinary beauty and loveliness on account of which she was jealously guarded by the queen from the sight of the king, that nevertheless the king began to fall in love with her at the accidental sight of her picture and that she had been sent by Vīrasena. This Vishkambha also gives a hint that by reason of superior intelligence, deportment and personality, Mālavikā must have come of a noble family.

Page 13. Now begins the Act proper with the entry of the king with his retinue standing at a distance and his minister with a letter in hand. एकान्ते स्थिताः परिजनाः यस्य सः एकान्तस्थितपरिजनः Whose servants stand aloof. This suggests that the king is conferring with his minister in private. लेखः हस्ते यस्य तेन लेखहस्तेन By one in whose hand there is a letter. अन्वास्यमानः is the Present passive participle of आस्

with अनु to sit behind. आस् to sit, though intransitive, becomes transitive by the force of the preposition अनु meaning behind. राजा refers to Agnimitra, the hero of the play. अनुवाचितः लेखः येन तम् अनुवाचितलेखम् By whom the letter was read out again. This shows that the king has not followed the letter at its first reading by the minister on account of absent-mindedness, his mind being engrossed in love for Mālavikā. अमा भवः अमात्यः. अमा means समीपे or near. अमात्य means a minister, lit., one who is near. विलोक्य is the Indeclinable past participle of लोक् with वि to see, meaning 'having seen.' वाहतव is the name of the minister. विदर्भाणां ईश्वरः वैदर्भः The king of Vidarbha. प्रतिपद्यते. पद् with प्रति to think, also to agree. What does that king of Vidarbha propose? This suggests that the king is anxious to know only the purport of the letter. In short he desires to know whether the king of Vidarbha agrees or not to carry out the bidding of Agnimitra. The minister replies, 'My lord, his own ruin.' This means that the king of Vidarbha is not prepared to accede to the request of Agnimitra and that therefore he will be crushed in battle by Agnimitra. निदेश in the context means an ultimatum. The king now desires to hear the language of the letter. The letter of Vāidarbha is then read out by the minister. It begins with पूज्येनाहमादिष्टः and ends with बन्धनात्सद्यः. पूज्य refers to

Agnimitra. The reply of Vāidarbha first recounts the message of Agnimitra which begins from पितृव्यपुत्रः and ends with मोक्तव्यः. The rest of the letter is his own reply. भवतः पितृव्यपुत्रः Your paternal uncle's son. प्रतिश्रुतः संबन्धः येन सः प्रतिश्रुतसंबन्धः By whom an alliance had been promised. This suggests that Mādhavasena was coming to give his sister Mālavikā in marriage to Agnimitra. On his way Mādhavasena was attacked by a vassal of Vāidarbha and captured by him. The message of Agnimitra is to the effect that Mādhavasena, his wife and sister must at once be set free. तत्र वो न विदितम् It is not unknown to you. The double negative confirms the positive. यत्तुल्याभिजनेषु भूमिधरेषु राज्ञां प्रवृत्तिः is the general truth which is described as not unknown to Agnimitra. तुल्यः अभिजनः येषां तेषु Towards those whose family is the same. धरन्तीति धराः, भूमेः धराः तेषु भूमिधरेषु Towards kings, *lit.*, those who bear the Earth.

Page 14. अतः Therefore *i.e.*, as kings deal with kings of equal status. अत्र In this matter. मध्यस्थः पूज्यो भवितुमर्हति. You ought to remain neutral. The idea is that Agnimitra should not insist on the release of Mādhavasena, but of his sister. Vāidarbha therefore promises to search for her as she was missing. This is the first alternative with which Vāidarbha asks Agnimitra to be satisfied. The other alternative begins from अथ and states that if Agnimitra insists upon the release of Mādhavasena,

Vāidarbha in his turn insists as a condition precedent on the release of his brother-in-law—Minister Māurya from bondage by Agnimitra.

Verse 7. स्याल means a wife's brother. **मोक्ता** is the Future participial form of मुच् to release.

The king becomes irritated by this reply and states कथं etc. कार्यविनिमय means an exchange of duties. आत्मानं जानातीति आत्मज्ञः, स न भवतीति अनात्मज्ञः One who does not know himself. प्रकृत्या अमित्रः प्रकृत्यमित्रः An enemy by nature. प्रतिकूलं कर्तुं शीलमस्य प्रातिकूलकारी One who is used to do mischief. तत् is an Indeclinable in the sense of तस्मात् therefore. यातव्यपक्षे In the hostile camp. Vīrasena is the commander-in-chief of Agnimitra. दण्डार्थं चक्रं दण्डचक्रं An army for inflicting punishment, or दण्डानां चक्रं An army of soldiers. The king gives orders to mobilise his army for attacking Vāidarbha.

Page 15. Verse 8. अचिरं अधिष्ठितं राज्यं येन सः अचिराधिष्ठितराज्यः By whom kingship has recently come to be occupied. प्रकृति means either subjects or ministers. रूढं न भवतीति अरूढं, अरूढं मूलं यस्य सः अरूढमूलः, तस्य भावः अरूढमूलत्वं तस्मात् अरूढमूलत्वात् By virtue of his being one whose footing is not firm. The simile for a king who has recently ascended the throne is described in the second half of the verse. अरूढमूलत्वात् applies both to the king and the tree. सुखेन कर्तुं शक्यः सुकरः Easy to do. समुद्धर्तुं Infinitive of purpose of हृ with सम् and उत् to uproot. This verse expresses a rule of Rājanīti.

After taking the orders of the king, the minister goes out.

Page 16. Then enters the Vidūshaka or the clown who, while coming, says that he was ordered by the king to find out a means for meeting Mālavikā whose picture he had already chanced to see and that it has been done, and desires to inform the king of the same. The king looks at Vidūshaka and says अयमपर: etc. अन्यत् कार्यं कार्यान्तरं, तस्मिन् सचिवः कार्यान्तरसचिवः A minister in a different work. अस्मान् Accusative plural of अस्मद् the royal we. उपास्थितः Active participle of स्था with उप to approach. On coming near, Vidūshaka offers to the king the usual greeting of वर्धतां भवान्, and is asked by the king with a nod of his head to take his seat. On his doing so, the king asks him whether he had thought out a plan for seeing Mālavikā.

Page 17. In reply Vidūshaka says, 'Enquire about the fruition of the plan.' This presumes that the plan has been thought out, put into effect and is about to bear fruit. On the king asking as to how it was done, Vidūshaka whispers in his ear. कर्णे 'in the ear' is a stage-direction employed by dramatists whenever a secret is to be conveyed, the idea being that spectators will come to know it at a later stage. निपुणमुपक्रान्तं Well begun.

Verse 9. अर्थं etc. This is a general statement which, as applied to the present case, justifies the

king in entertaining hopes as he has a valuable assistant in Vidūshaka. प्रतिबन्धेन सह वर्तत इति सप्रतिबन्धं One that is attended by obstruction. सहाय: अस्यास्तीति सहायवान् One who has assistance. द्रष्टुं योग्यं दृश्यं Fit to be seen. दीपेन विना. विना—the Indeclinable meaning 'without' always governs a noun in the Accusative, Instrumental or Ablative case. Vide Pāṇini's sūtra:— पृथग्विनानानाभिस्तृतीयान्यतरस्याम्. चक्षुषा सह वर्तत इति सचक्षुः.

अलं etc. is a statement made behind the screen and the outcome of a quarrel between two stage-masters whose entry is foreshadowed.

Page 18. त्वत्सुनीति etc. Here Vidūshaka's plan is described as a tree of which the statement just made behind the screen is the flower. Vidūshaka says that the fruit also will be seen, meaning that the ultimate object *viz.*, the sight of Mālavikā, is about to be realized. At this stage enters the Chamberlain to inform the king that the two stage-masters seek his interview to decide upon their respective merits.

Verse 10. भाव is dramatic action. The two masters look like two embodiments of dramatic action.

The king bids the chamberlain admit them. The chamberlain takes the command of the king, goes out and re-enters along with the two stage-masters.

Page 19. On seeing the king, Haradatta, one of the stage-masters, exclaims—अहो दुरासदो राजमहिमा. अहो is an interjection. राज्ञो महिमा राजमहिमा The glory of the king. राजन् may be derived as राजत इति राजा One who shines, or as रञ्जयतीति राजा One who pleases his subjects. Both these senses are relevant to the context in view of the fact that both his splendour and sweetness are referred to in the verse that follows. दुःखेन आसादयितुं शक्यः दुरासद· Difficult to approach. This is an instance of a Transferred Epithet ; for, the quality of being difficult to approach is transferred from the king to his Mahimā. Or, दुरासद may mean 'difficult to know.'

Verse 11. न च etc. The same idea is enlarged in this verse. अयं न परिचितश्च न, अरम्यश्च नापि, तथापि अस्य पार्श्वं चकितमुपैमि. A parallel of this verse is found in the following verse of Raghuvaṁśa:—भीमकान्तैर्नृपगुणैः स बभूवोपजीविनाम् । अधृष्यश्चाभिगम्यश्च यादोरत्नैरिवार्णवः ॥

Gaṇadāsa also makes his observations about the personality of the king— महत्खलु etc. पुरुषस्य आकार इव आकारो यस्य तत् पुरुषाकारं Whose shape resembles that of a man. The king is described as splendour itself in human form. तथाहि is used wherever a preceding sentence is sought to be amplified or substantiated by a following sentence.

Verse 12. द्वारेनियुक्त means a doorkeeper. The locative suffix at the end of द्वार remains as it is

even in a compound. This is an instance of Aluk-samāsa. द्वारेनियुक्तेन पुरुषेण अनुमतः प्रवेशः यस्य सः द्वारेनियुक्त-पुरुषानुमतप्रवेशः One whose entry has been sanctioned by the doorkeeper. सिंहासनान्तिकचर refers to the chamberlain. उपसर्पन् is the Present Active Participle of सृप् with उप to move near. वाक्यादृते. ऋते which is an Indeclinable meaning 'without' always governs a noun in the Ablative case. Vide Pāṇini's sūtra:—अन्यारादितरर्तेदिक्छब्दाञ्चूत्तरपदाजाहियुक्ते.

The chamberlain directs both of them to go near the king.

Page 20. They both offer to the king the usual greeting of विजयतां देवः. The king welcomes them, and turning his eyes towards a servant, directs him to bring seats for the two masters, and they sit down on the seats brought by him. The king affecting ignorance questions them as to the cause of their coming together at a time when they should be engaged in teaching students. Gaṇadāsa begins his reply first, because the slander made of him by Haradatta was public and to his knowledge whereas the slander of Haradatta by Gaṇadāsa was only hearsay. Gaṇadāsa first recounts his qualifications in order to show the iniquity of Haradatta's slander. The first is that he had learnt the art of drama from an eminent master. The second is that he had the permission of the king to

teach the art, and the third is that he was a favourite of the queen. The actual form of the slander of Gaṇadāsa by Haradatta is अयं मे न पादरजसाऽपि तुल्यः.

Page 21. After Gaṇadāsa has levelled his complaint against Haradatta, the latter pleads provocation, stating that Gaṇadāsa was the first slanderer of the two. The actual form of Gaṇadāsa's slander is अत्रभवतः मम च समुद्रपल्वलयोरिवान्तरम्. The difference between myself and Haradatta is as between the Ocean and a pond. किल means 'it is so talked about,' and has to be taken along with परिवादकरः. A shrewd reader will here be able to see that this charge against Gaṇadāsa is false, and that it is only the doing of Vidūshaka. After stating his complaint against Gaṇadāsa, Haradatta does not invite the king to decide who was the first wrongdoer, bur directly offers a challenge to Gaṇadāsa in the theory and practice of the stage and requests the king to adjudicate on their respective merits. Vidūshaka takes the opportunity to state that the challenge was well done. Gaṇadāsa takes up the challenge and requests the king to hear him. The king stops him by saying that to assure that no foul play has been practised on Gaṇadāsa, the presence of the queen and of the female ascetic Kāuśikī at the test is necessary. The real object of the king is that if Gaṇadāsa were to exhibit the

excellence of his training through his pupil Mālavikā, the previous consent of the queen will be necessary, and therefore the presence of the queen at the contest would facilitate his object in view.

Page 22. Both the masters agree to the course suggested by the king by stating यद्देवाय रोचते. The noun denoting a person pleased, governed by the verb रुच् and its synonyms takes the Dative case. Vide Pāṇini's sūtra :-रुच्यर्थानां प्रीयमाणः. The king then calls the chamberlain by name and directs him to bring the queen together with Kauśikī, and the chamberlain does his bidding accordingly. After her entry on the stage the queen enquires the female ascetic as to what she thought, would be the outcome of the contest between Haradatta and Gaṇadāsa. The female ascetic assures her, there is no need for anxiety, because Gaṇadāsa will not be worsted by an adversary, stating अलं स्वपक्षावसादशङ्कया. A noun governed by अलं takes the Instrumental case. Vide Pāṇini's sūtra—हेतौ and its Vārtika—गम्यमानाऽपि क्रिया कारकविभक्तौ प्रयोजिका. Then the queen expresses her doubt that in spite of the fact that Gaṇadāsa is not inferior to anybody, Haradatta might probably command greater respect by virtue of his intimacy with the king.

Page 23. The female ascetic who makes common cause with the king and Vidūshaka in the conspiracy laid out by them thinks that if the queen's

zeal in the contest were to abate the end in view will not be accomplished, and she therefore cheers her up by saying अधिराज्ञी etc. If Haradatta has the king's favour, Gaṇadāsa has the queen's favour, a no less important factor to be considered. By an analogy she even goes the length of saying that the queen's favour might outdo that of the king.

Verse 13. अतिमात्रभासुरत्वं etc. The analogy is set out in this verse. The fire increases in splendour by reason of the Sun's gift, whereas the Moon derives her glory by virtue of her association with the night. The idea in the first half of the verse is the traditional theory that the Sun transfers all his glory to the fire at the end of the day. The same idea may be noted in the following passage of Raghuvaṁśa:—दिनान्ते निहितं तेजः सवित्रेव हुताशनः. The two objects that are described in this verse to derive glory by associating with some other object are the fire and the Moon, and they correspond to Haradatta and Gaṇadāsa. The two objects through whose association the fire and the Moon are alleged to derive their splendour are the Sun and the night, used in Sanskrit in the masculine and feminine genders respectively. A point of difference may also be noted that while the fire at least appears dim in the day and only gets its splendour increased in the night by devolution from

the Sun, the Moon which is absolutely unseen in the day acquires its glory purely by its association with the night. This tends to establish the greater potency of the queen's favour as compared with that of the king's.

On seeing the queen and the female ascetic, Vidūshaka exclaims अविध अविध etc. पीठमर्दिका is a perpetual companion of the queen, well-versed in fine arts. A Pīṭhamarda, on the other hand, means a perpetual companion of the king, well-versed in fine arts.

Verse 14. मङ्गलालंकृता etc. The king describes the queen accompanied by Kāuśikī in her ascetic robes as the Vedic lore accompanied by the Vedantic lore. The propriety of the two similes is brought out by the two adjectives मङ्गलालंकृता and यतिवेषया as applied to the queen and Parivrājikā respectively. Trayī is so-called, because it consists of the three Vedas—Ṛk, Yajus and Sāman. The Trayī therefore comprehends the Karmakāṇḍa in which are enjoined innumerable sacrifices for the attainment of both temporal and spiritual bliss. The Adhyātma Vidyā which consists of Upanishads deals with metaphysics or the knowledge of the self.

Page 24. The female ascetic hails the king in the usual form:—विजयतां देवः. The root जि, to

conquer, though belonging to the Parasmāipada, takes the Ātmanepada form when put in conjunction with the preposition वि. Vide Pāṇini's sūtra :—विपराभ्यां जेः. विजयतां is the Imperative 3rd person singular of जि with वि. The king then offers his respects to the Parivrājikā by saying भगवति अभिवादये. भगवति is the Vocative singular of भगवती, the feminine form of भगवान्. The word may be derived thus: भगः अस्यास्तीति भगवान्. The meaning of भग is explained in the following verse of Amarakośa :—ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः । ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा ॥. The word भगवान् is also explained in a different way as follows :—उत्पत्तिं च विनाशं च भूतानामागतिं गतिम् । वेत्ति विद्यामविद्यां च स वाच्यो भगवानिति ॥ भगवति in the context is only a term of address. Vide Daśarūpaka :—भगवन्तो वरैर्वाच्या विद्वद्देवर्षिलिङ्गिनः । विप्रामात्याग्रजाश्च.

Verse 15. **महासारप्रसवयोः** etc. In this verse the Parivrājikā confers her blessings on the king. The two adjectives महासारप्रसवयोः and सदृशक्षमयोः have got double meanings applicable to the queen and the Earth. In the case of the queen महासारप्रसवयोः has to be derived thus:—महान् सारः यस्य सः महासारः, सः प्रसवः यस्याः महासारप्रसवा One whose son is possessed of immense strength. The word सार here means might or power, and प्रसव means a son. As applied to the Earth it has to be derived thus :—महतां साराणां प्रसवः महासारप्रसवः The source of all precious things. महासारप्रसवा च महासारप्रसवश्च महासारप्रसवौ तयोः महासारप्रसवयोः. सदृशी क्षमा

ययोस्ते सदृशक्षमे तयोः सदृशक्षमयोः Of the two whose patience is alike. Dhāriṇī is the queen. भूतधारिणी is the Earth. भूतानि धारयतीति भूतधारिणी. भव is the Imperative 2nd person singular of भू to be. शरदां शतं शरच्छतं Accusative of time. Vide Pāṇini's sūtra :—कालाध्वनोरत्यन्तसंयोगे.

Dhāriṇī greets her lord thus :—जयत्वार्यपुत्रः. आर्यपुत्र is the word by which a woman generally refers to or addresses her husband in Sanskrit plays. The word आर्य means a venerable person, and therefore it perhaps denotes both the parents-in-law. The king returns her greeting by the following greeting of his—स्वागतं देव्यै. सुष्ठु आगतं स्वागतं. Then the king requests the Parivrājikā to take her seat, and they all take their seats. अत्रभवत् means respected or venerable. प्रश्ने नियुक्तः प्राश्निकः. The king invites her to be an arbiter between the two disputants.

Page 25. The Female ascetic declines the offer on the ground that the king himself was best fitted. The king justifies his offer by saying that neither the queen nor himself was qualified to be an impartial judge, because Haradatta was a favourite of the king, and Gaṇadāsa a favourite of the queen. Both the Āchāryas endorse the king's view that the Parivrājikā deserves to be an examiner on account of her impartiality. The king then directs that the subject-matter of dispute may be opened. The female ascetic says that the essence of Nāṭya

Śāstra lies in practice on the stage, that no amount of verbal disquisition on theories will do, and asks the queen whether she agrees there.

Page 26. The queen replies that she does not even like the idea of a contest between the two. Her motive in saying so was really to keep Mālavikā out of the sight of the king. On hearing the queen's words, Gaṇadāsa protests on the ground that the queen's refusal to allow the controversy to go on will give an opportunity for others to ridicule him. Vidūshaka expresses his zeal to witness the contest. अथकिं means yes.

Page 27. The king asks the Parivrājikā as to what the two disputants are expected to show. The female ascetic replies तदेव वक्तुकामाऽस्मि. वक्तुं कामः यस्याः सा. Note the grammatical peculiarity that a तुमुनन्त drops its final मकार when followed by the words काम and मनस् in a compound.

Verse 16. आत्मनि संस्था यस्याः सा आत्मसंस्था.

Vidūshaka clarifies that the purport of Parivrājikā's statement is that the merits of the two are to be judged by the nature of the training given by them to their pupils. Haradatta expresses his approval, counting upon the efficiency of his pupil Irāvatī. Gaṇadāsa awaits the permission of the queen to accede to the proposal.

Page 28. The queen on the other hand says that the suggestion is not happy because the lack

of receptivity on the part of a disciple may reflect badly on the teacher. The same idea will be clearly seen from a parallel śloka of Bhavabhūti which runs thus:—

वितरति गुरुः प्राज्ञे विद्यां यथैव तथा जडे
न तु खलु तयोर्ज्ञाने शक्तिं करोत्यपहन्ति वा ।
भवति हि पुनर्भूयान्भेदः फलं प्रति तद्यथा
प्रभवति शुचिर्बिम्बग्राहे मणिर्न मृदां चयः ॥

The statement of the queen is rebutted by the king who says that the choice of a bad student by itself speaks ill of the discriminating capacity of a teacher. The queen forbids Gaṇadāsa to participate in the contest. Vidūshaka says at this moment to Gaṇadāsa that the queen did well in forbidding him to embark on an undertaking which will only put him to shame. In saying so he also hints that Gaṇadāsa has only a smattering of music and that he can only partake of the sweetmeats distributed to a teacher when the boys are first taught to read.

Page 29. Gaṇadāsa agrees that such will be the meaning of the queen's statement.

Verse 17. लब्धं आस्पदं येन सः लब्धास्पदः One by whom a post has been secured. इति means इति हेतोः. आगमः means learning. वदन्ति is the predicate of which the subject जनाः is understood.

The queen then argues with Gaṇadāsa that his student was newly taught and he will do well not to subject her training to scrutiny. न्यायात अनपेतं न्याय्यं, न न्याय्यं अन्याय्यं.

Page 30. Gaṇadāsa says that that is the very reason why he insists on a contest. In order to avoid the king's seeing Mālavikā, the queen states that both of them may show the quality of their training to the female ascetic. The female ascetic says that that was not a proper course and that it is not safe to trust the judgment of a single person though he may know everything. The queen says within herself, addressing the female ascetic, that she knows the point that Parivrājikā was driving at and turns away her face in resentment. Parivrājikā then tries to console the queen.

Verse 18. इन्दुरिव वदनं यस्याः सा इन्दुवदना, तत्र संबुद्धिः इन्दुवदने. अत्रभवतः refers to the king. She says that the queen's rage at the king was unjustified, and substantiates it by a general statement that housewives, free as they are to do anything with their husbands, never become enraged without cause. कारणेनैव कोपः यासां ताः कारणकोपाः.

Page 31. The clever Vidūshaka says that there was cause for the queen's attitude *viz.*, to protect or favour her favourite Gaṇadāsa. And addressing Gaṇadāsa, he says that he was fortunately saved

by the queen, for the display of a man's teaching is difficult even for experts. Gaṇadāsa then appeals to the queen for permission to exhibit his training.

Page 32. Then the queen gives her permission unwillingly. Gaṇadāsa expresses a feeling of relief by saying चिरमपदे शङ्कितोऽस्मि. This may mean either that Gaṇadāsa long entertained an apprehension that the queen would not permit him to exhibit his teaching, or that the queen herself had long entertained doubts about the efficiency of Gaṇadāsa's training. Then Gaṇadāsa addresses the king and asks what particular feat of the stage should be shown. The king leaves it to the Parivrājikā to decide. Parivrājikā hesitates to do it, because something was passing in the mind of the queen. The queen urges her to speak boldly and states ननु प्रभविष्याम्यात्मनः परिजनस्य. This implies that Parivrājikā is not a dependent of the queen and as such has no reason to fear her, or that whatever may now happen, the queen will frustrate the endeavours of the king and Parivrājikā as Mālavikā is only a dependent of hers.

Page 33. Parivrājikā then decides on what particular branch the contest should be held. She chooses Chhalita, for it is generally described to be difficult to practise. चतुर्णां पादानाम् उद्भवः यस्मिन् or चतुर्भ्यः पादेभ्य उद्भवो यस्य चतुष्पादोद्भवं. दुःखेन प्रयोक्तुं शक्यं दुष्प्रयोजं. एकमर्थं संश्रयत इति एकार्थसंश्रयम्. उपदेशान्तरं means difference in

teaching. Both the masters agree to this subject. Vidūshaka says that both parties must finish the preliminary music and send word to the king. In a minute he rectifies himself, because the beat of drum will itself be sufficient notice. प्रेक्षागृह means the stage. Haradatta rises first to start because of his freedom with the king. Gaṇadāsa takes the permission of the queen, and both the Āchāryas start.

Page 34. Parivrājikā says to them—निर्णयाधिकारे ब्रवीमि etc. निर्णयाधिकारे means either in the matter of arriving at a decision or in the capacity of an umpire. She says that both the student-actors should enter the stage without a cover. Her idea is to allow the king to have a look at the beauty of Mālavikā's limbs. The two masters say that they need not be reminded of it, and both of them walk out of the stage. The queen then says to the king that if such intelligence were directed to his duties as a king, it would be worthy of him. The king then repudiates the queen's suggestion by saying that he had no hand in bringing about the contest and that it was purely the outcome of the intellectual rivalry between the two masters.

Page 35. By this time the beat of drum had already begun behind the scenes.

Verse 21. **जीमूतस्तनित** etc. The Parivrājikā describes the sound of drum in this verse. पुष्कर = वाद्य-भाण्ड मुरजः पुष्करस्य मायूरी मार्जना मनांसि मदयति. मायूरी is so-called, because it is liked by peacocks. मार्जना is the preliminary sounding of a drum so as to prepare it for a regular performance. The Mārjanā sound of a drum known as Māyūrī delights the hearts of hearers. जीमूतस्तनितविशङ्किभिः अत एव उद्ग्रीवैः मयूरैः अनुरसितस्य qualifies पुष्करस्य. On hearing the sound of the drum peacocks take it for the thundering sound of clouds and hold up their necks in expectation of rain and send forth cries of joy which add to the sound of the drum. जीमूतस्य स्तनितं विशङ्कन्त इति तैः जीमूतस्तनितविशङ्किभिः. उद्गता ग्रीवा येषां तैः उद्ग्रीवैः. Both these adjectives qualify मयूरैः. मार्जना is qualified by the two adjectives निर्ह्रादिनी and उपहितमध्यमस्वरोत्था उपहितेन मध्यमस्वरेण उत्था Produced by the middle tune applied.

समवाये भवाः सामवायिकाः. The king says, 'Let us become spectators.' His idea is to convey to the queen that he has no more interest than that of a spectator. All of them rise from their seats.

Page 36. Vidūshaka speaks aside to the king भो वयस्य etc. Walk boldly lest you should give room to Dhāriṇī's suspicions.

Verse 22. **धैर्यावलम्बिनमपि.** अयं मुरजवाद्यरागः धैर्यावलम्बिनमपि मां त्वरयति. The sound of the drum is described in the second half of the verse—सिद्धिपथं अवतरतः

स्वमनोरथस्य शब्द इव स्थितः. The noise of the drum looks as though it were the voice of his heart's yearning about to fructify. सिद्धिपथं. पन्थाः at the end of a compound becomes पथ. Vide Pāṇini's Sūtra:— ऋक्पूरब्धूःपथामानक्षे.

END OF THE FIRST ACT.

THE SECOND ACT

The chief incident in this Act is the display of Mālavikā's dance and consequently the king's meeting of Mālavikā. The scene commences when the musical equipments are finished and the music party is in its full swing.

Page 37. आसनस्थः आसने तिष्ठतीति आसनस्थः. वयस्येन सह वर्तत इति सवयस्यः. विभवतः means suitable. The king asks the female ascetic, with whose display the contest should begin, to which she replies that Gaṇadāsa must have the first turn, because he is senior in age to Haradatta. Vṛddhas or elders are of three kinds: ज्ञानवृद्धाः Superiors in knowledge, वयोवृद्धाः Elders in age, and शीलवृद्धाः Superiors in character. Māudgalya is the name of the chamberlain. नियोगमशून्यं कुरु means 'perform the duty of your office.'

Page 38. Śarmishṭhā is the wife of Yayāti. A composition of hers consists of four feet and is

attuned to the middle tune which is supposed to be best suited for Śṛṅgāra and Hāsya, the erotic and humorous emotions. Vide Bharata—शृङ्गारहास्ययोर्मध्यलयः. For छलिक see notes at page 187. आचार्यबहुमानात् may be taken either as one word or as two words. In the latter case, Āchārya must be taken to be in the Vocative case and addressed to Gaṇadāsa. जनान्तिकं means aside.

Verse 1. **नेपथ्यगृह** means the dressing room. Mālavikā is in the dressing room, preparing for the dance. The king's eye is longing to have a sight of her and is therefore described as bent upon removing the screen which keeps her out of his sight.

उपस्थितं नयनमधु etc. Here Mālavikā is treated as honey, and Dhāriṇī as a bee. उपस्थित is an Active participial form of स्था with उप to approach. Vide Pāṇini's sūtra :—गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च.

Page 39. **Verse 2.** **चित्रगतायां** etc. On seeing the picture of Mālavikā, the king had entertained doubts as to whether she was really so beautiful as represented in the picture; for, photos generally represent the original in better colours. But now on seeing Mālavikā in person, the king thinks that the picture did not bring out the entire beauty of the original. कान्तेः विसंवादः कान्तिविसंवादः, तं शङ्कत इति कान्तिविसंवादशङ्कि. शिथिलः समाधिः यस्य तं शिथिलसमाधिं.

मुक्तं साध्वसं यया सा मुक्तसाध्वसा. सत्त्व means the steadiness of mind when there is reason for agitation.

Verse 3. **दीर्घाक्षं** etc. The king describes how the beauty of Mālavikā is faultless in every limb. This verse refers to her eyes, face, hands, breast, sides, waist, hips, feet and toes. This verse consists of several clauses. (1) वदनं दीर्घाक्षं शरदिन्दुकान्ति. Her face is possessed of long eyes and splendour similar to that of the autumnal Moon. दीर्घे अक्षिणी यस्मिंस्तत् दीर्घाक्षं. शरदः इन्दुः शरदिन्दुः, तस्य कान्तिरिव कान्तिः यस्य तत् शरदिन्दुकान्ति. (2) बाहू अंसयोः नतौ. (3) उरः निबिडोन्नतस्तनं (अत एव) संक्षिप्तम्. निबिडौ उन्नतौ च स्तनौ यस्य तत् निबिडोन्नतस्तनम्. (4) पार्श्वे प्रमृष्टे इव. (5) मध्यः पाणिमितः. (6) जघनं अमितं. In the place of अमितं च जघनम् some books read नितम्बि जघनं. जघन and नितम्ब mean the portions of a woman's body in the front and at the back respectively just lower down the waist. पश्चान्नितम्बः स्त्रीकट्याः क्लीबे तु जघनं पुरः. (7) पादौ अरालाङ्गुली. (8) नर्तयितुः मनसि छन्दो यथैव तथा अस्या वपुः श्लिष्टं. छन्द means desire. नर्तयिता refers to Gaṇadāsa.

Page 40. **उपगान** means a modulation of sounds that serves as a preliminary to the singing of regular music. चतुष्पादवस्तुकं a composition consisting of four feet.

Verse 4. **दुर्लभः प्रियो मे.** This song has been already referred to as a composition of Śarmishṭhā. It must have been originally addressed by Śarmishṭhā to her lover Yayāti. The essence of Chhalika

Prayoga lies in expressing one's own feelings under the guise of those of others. Since it has been already indicated that this song is repeated in the Chhalika prayoga, the feelings described in the song must be equally applicable to Śarmishṭhā and Mālavikā. In the first foot Śarmishṭhā addresses her mind and directs it to give up all hopes about her lover. In the second foot the left eye is described to throb, which is a good omen in the case of women. In the third foot it is said that the lover whom she was longing to see so long has been seen, but how to get at him again she does not know. In the fourth and last foot the lover is addressed and informed that she has fallen in love with him, but that she is under the control of another. In the statement of Śarmishṭhā the other under whose control she is said to be is perhaps Devayānī. In Mālavikā's statement it is of course Dhāriṇī. The implication in the last foot is that, being under the control of another, she has no independence and that the initiative, if at all, must be taken by the lover himself. The poet also hints that Mālavikā is going to become the most favoured queen of Agnimitra just as Śarmishṭhā of Yayāti. The significance of this suggestion will be fully realized by a reference to the following extract from Śākuntala:—ययातेरिव शर्मिष्ठा भर्तुर्बहुमता भव.

Page 41. Verse 5. जनमिममनुरक्तं etc. In accordance with the maxim कामी स्वतां पश्यति, the king is of opinion as also Vidūshaka that the song sung by Mālavikā was not a mere repetition of an ancient verse in a different context, but an actual communication of Mālavikā's heart to the king. The gestures accompanying the repetition of the song particularly in that portion which says, 'O Lord, know me as fallen in love with you' strengthen the king's presumption. The method by which this communication of ideas is made is referred to by the word सुकुमारप्रार्थनाव्याजं 'under the guise of a touching appeal addressed by a different person,' which is an adverbial adjunct modifying उक्तः or said. The idea is that though the verse दुर्लभः प्रियः was originally addressed by its author to her lover, there is reason to believe that it is Mālavikā's own fervent appeal to the king. The necessity for the appeal is set out in the phrase प्रणयगतिमदृष्ट्वा—since she did not find any other means of offering her love. The reason why she pretends to reproduce an ancient song is given by the word धारिणीसंनिकर्षात्—On account of the presence of Dhāriṇī. इमं जनं means मां Me. विद्धि Imperative 2nd person singular of विद् to know. गेय means a song and refers to the song दुर्लभः प्रियो मे. वचनम् means a statement, and it is qualified by the adjectival clause—नाथ इमं जनं अनुरक्तं विद्धीति. स्वाङ्गस्य निर्देशः पूर्वः यस्मिंस्तत्तथा स्वाङ्गनिर्देशपूर्वं modifies अभिनयन्त्या. स्वाङ्ग here

refers to the person of the king as well as of Mālavikā. While saying नाथ Mālavikā pointed at the king, and while saying मां she pointed to herself. सुकुमारा प्रार्थना सुकुमारप्रार्थना तस्या व्याजः यस्मिंस्तत्तथा सुकुमारप्रार्थनाव्याजं. सुकुमार refers to the literary merit known as सौकुमार्य or sweetness of expression.

Then with the idea of detaining her for some more time for the sake of the king when she was about to go away, Vidūshaka bids her stop, alleging that she forgot a particular step in her performance. क्रमभेद means a particular order.

Page 42. उपदेशे विशुद्धा उपदेशविशुद्धा Free from any omission in practice.

Verse 6. **वामं** etc. Here the king describes the standing posture of Mālavikā, wherein she rests her left hand on the waist, lets the other hang loosely and casts down her eyes on the floor. सन्धौ स्तिमितं वलयं यस्मिंस्तत् संधिस्तिमितवलयं. स्रस्तं यथा तथा मुक्तं स्रस्तमुक्तं. पादाङ्गुष्ठेन आलुलितानि कुसुमानि यस्मिंस्तस्मिन् पादाङ्गुष्ठालुलितकुसुमे. पातिते अक्षिणी यस्मिंस्तत् पातिताक्षं adjectival to स्थितं. ऋजु आयतं च अर्धं यस्मिंस्तत् ऋज्वायतार्धं.

Page 43. देवप्रत्ययात् By reason of the confidence that the king reposes in Gāutama.

Verse 7. **मन्दोऽप्यमन्दतामेति.** A fool and a wise man are compared to dirty water and the dust of Kataka fruit. The kataka is supposed to cleanse dirty water of all mud.

यथादर्शनं As far as has been seen, or in conformity with scientific rules.

Page 44. Verse 8. अङ्गैरन्तर्निहितवचनैः etc. This verse bings out that Mālavikā's dance satisfies the requirements of an ideal dance as laid down in Nāṭya Śāstra. The chief points to which particular attention is to be directed in a dance are the music, the representation of ideas by the gestures of hands, the manifestation of emotions by means of eyes, and the stamping and other movements of the feet so as to harmonize with the time of the music. It is also laid down that the hands, the eyes, the mind and the heart must all be concentrated to bring into play the Rasa or the underlying emotion. Vide the following quotation:— कण्ठेनालम्बयेद्गीतं हस्तेनार्थं प्रदर्शयेत् । चक्षुर्भ्यां दर्शयेद्भावं पादाभ्यां तालमाचरेत् ॥ यतो हस्तस्ततो दृष्टिः यतो दृष्टिस्ततो मनः । यतो मनस्ततो भावो यतो भावस्ततो रसः ॥ In the first foot of the verse the poet describes the gestures of the limbs expressive of the thoughts, and in the second foot the harmony between the stamping of the feet and the time of the music and also the complete identification of the actor and the hero by the gestures expressive of the inner feelings. In the third foot are described the movements of the subsidiary limbs like fingers, and in the fourth foot is described how the emotions that are manifested by a combination of the several factors that are brought into play in

the course of the dance take complete possession of the heart of spectators. The last clause in the verse refers to the facial expression of the actor. तन्मयत्वं रसेषु. The commentator has differently interpreted this phrase from what we have given in the Translation. According to him रस here refers to the gestures indicative of the Rasa. The word तत् in तन्मयत्वं refers to the character whose part is played by an actor. शाखायोनिः means deriving its source from subsidiary limbs. शाखा refers to fingers and the other subsidiary limbs. अभिनय is described in Nāṭya Śāstra to be of two kinds:—सुकुमार or tender and आविद्ध or robust. मृदुः refers to the former. तद्विकल्पानुवृत्तौ etc. sums up the effect of all the foregoing and following clauses describing the several stages and phases of the dance. तत् here refers to all the factors referred to in the several clauses of the verse. विकल्प means manifold exhibition, and अनुवृत्ति means continuity. भावः means the emotion sought to be conveyed by the dance. भाव in the Accusative means the heart of spectators. विषयात् नुदति Drives away the heart from external objects so as to concentrate it on itself. रागबन्धः means the steadiness of facial expression. सः means well-known *i.e.*, known to Bharata Śāstra.

स्वपक्ष refers to Haradatta.

Verse 9. **उपदेशं विदुः शुद्धं** etc. A parallel of this verse is found in the following śloka of Raghu-

vaṁśa :—तं सन्तः श्रोतुमर्हन्ति सदसद्व्यक्तिहेतवः । हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्यामिकापि वा ॥. Note the peculiar formation of विदुः which is the 3rd person plural, Present tense of विद् to know. उपदेशिनः is the Genitive singular of उपदेशिन्. श्यामायते Present tense, 3rd person singular of the nominal verb derived from श्याम by the application of Pāṇini's sūtra:—लोहितादिडाज्भ्यः क्यष्.

Page 45. दिष्ट्या. Here the queen congratulates Gaṇadāsa on his having stood the test of examiners. देवीपरिग्रहश्च Here Gaṇadāsa attributes his good fortune to the queen's favour. Here च has the force of एव. Vidūshaka humorously says that the very first step in the exhibition of a dance, the propitiation of a Brahmin, has been forgotten by the actor. अहो is Parivrājikā's observation about the remark of Vidūshaka. प्रयोगाभ्यन्तरः Touching the heart of the subject of dance. उपात्तः सारः यस्य सः उपात्तसारः.

Verse 10. स्मयमानं etc. आयते अक्षिणी यस्याः तस्या आयताक्ष्याः. किंचिदभिव्यक्तदशनशोभि Shining with teeth slightly visible. The smiling face of Mālavikā with teeth slightly visible is compared to a blooming lotus with the inside fibre partially visible.

Page 46. Gaṇadāsa meets the objection of Vidūshaka by stating that it was not his first exhibition. दक्षिणाया अर्हः दक्षिणीयः Fit to be the recipient of a largesse. The dragging of the golden bangle from the king's hand by Vidūshaka makes clear how

much Vidūshaka has set his heart on bringing about an union between Mālavikā and the king.

Page 47. परकीयमिति कृत्वा. This is a masterly stroke of Vidūshaka, which brings out the excellence of Kālidāsa as an eminent humorist. प्रतिष्ठस्व. The verb स्था takes the Ātmanepada when the preposition प्र is affixed. Vide Pāṇini's Sūtra—समवप्रविभ्यः स्थः. अलमलं परिच्छेदेन. अलं governs the Instrumental case. Vide Vārtika—गम्यमानाऽपि क्रिया कारकविभक्तौ प्रयोजिका.

Page 48. Verse 11. भाग्यास्तमयमिव etc. describes the depression of the king on the disappearance of Mālavikā.

Page 49. The minstrel intimates that the noon has come. उपारूढो मध्यमह्नः सविता. The Sun has reached the middle of the day.

Verse 12. पत्रच्छायासु etc. The noon is described in this verse. The doings of swans, doves and peacocks in the noon are described in order in the first three feet of the verse. सप्तसप्तिः means the Sun, lit., one possessed of seven horses. The Sun shines in the fullness of his rays just as you in the fullness of your kingly qualities.

The advent of the noon reminds Vidūshaka of his meal which he ought to take in time.

Page 50. The advent of the noon defers the exhibition of Haradatta to some other day. The

queen asks the king to take his mid-day bath. Vidūshaka says that dinner is more important. After the exit of the queen and her retinue, the king and Vidūshaka are left alone, when Vidūshaka remarks about the excellence of Mālavikā in staging.

Page 51. चिन्तयितव्योऽस्मि ते. Hereafter you will have to watch me with anxiety. This means that it is quite likely that the king will faint and lose his senses by the disappointment of his love. विपणिकन्दुः A boiler in the bazaar. Vidūshaka sums up the situation by saying that Mālavikā is difficult to see, whereas the king is too impatient and suggests to the king that he should affect indifference till his dream is realized.

Page 52. कथं भविष्यामि. The phrase अनादर इव has to be imported here from the preceding sentence. This means that it is difficult for the king even to assume an air of indifference and that his anxiety is too patent to be concealed.

Verse 14. **सर्वान्तःपुर** etc. Mālavikā has become the sole centre of the king's affection. अन्तःपुरे विद्यमानाः वनिताः अन्तःपुरवनिताः, सर्वाश्च ता अन्तःपुरवनिताश्च सर्वान्तः-पुरवनिताः, तासु व्यापारः, तस्मात् प्रतिनिवृत्तं हृदयं यस्य तस्य सर्वान्तःपुरवनि-ताव्यापारप्रतिनिवृत्तहृदयस्य. मे स्नेहस्य । एकम् अयनं एकायनं, अनेकायनं एकायनं संपद्यमाना भूता एकायनीभूता.

END OF THE SECOND ACT.

The third Act begins with a Praveśaka. A Praveśaka is carried on exclusively by low characters. The past incidents referred to here are the victory of Gaṇadāsa in the musical combat by reason of Mālavikā's superior performance and the growth of love between the king and Mālavikā. The future incident forecast by this Praveśaka is the performance of Dohala for the Aśoka tree by Mālavikā at the bidding of Queen Dhāriṇī. The conversation in this Interlude is carried on in Prākṛt by the two characters known as Samāhitikā and Madhukarikā, the former being a servant-maid of the female ascetic Kāuśikī, and the latter a female garden-keeper. The victory of Gaṇadāsa and the growth of love between the king and Mālavikā are conveyed by the former, while the future incident, *viz.*, Mālavikā's performing Dohala is faintly suggested from the words of Madhukarikā. It is quite in the nature of things that the servant-maid of Parivrājikā who almost holds the strings of destinies in this play should be made to communicate the said two past incidents to the garden-keeper who is not expected to be much in the know of things that are going on in the interior of the Royal House. At the same time, it may be noted that

the petty garden-keeper's attempted communication to the queen of the necessity of a Dohada for the Aśoka turns out to be of momentous significance in the development of the plot in the play.

Page 53. At the beginning of the Praveśaka, the servant-maid of Parivrājikā enters a garden, searching for its keeper, to get hold of a pomegranate fruit which the Parivrājikā had bid her bring for interviewing the king. According to a different reading of the text, the interview which Parivrājikā seeks is not of the king, but of the queen. देवस्योपायनार्थं बीजपूरकं गृहीत्वाऽऽगच्छ. This is the command of Parivrājikā to her servant. The reason for the fruit-offering is the well-known rule रिक्तहस्तं नोपगच्छेत् राजानं दैवतं गुरुम्. While searching for the garden-keeper, the servant of Parivrājikā happens to see her engrossed in witnessing an yellow Aśoka tree and approaches her.

Page 54. Greetings are exchanged by each other. She then delivers the errand for which she came. न रिक्तः अरिक्तः, अरिक्तः पाणिः यस्य तेन अरिक्तपाणिना. अर्थपतिः means the king. The garden-keeper says that the fruit is near at hand, but desires to know the result of the contest between the two stage-masters.

Page 55. The servant of the Parivrājikā replies that while both were equally learned and skilful in individual practice, Gaṇadāsa's discipline was

applauded by Parivrājikā on account of the superiority of his pupil Mālavikā. This leads to an enquiry by the garden-keeper as to the truth of the rumour about Mālavikā. In reply Samāhitikā describes how the king and Mālavikā have deeply fallen in love with each other and how the king conceals his love from the queen. अभिलाषेण सह वर्तत इति साभिलाषः. पूर्वं अनुभूता पश्चान्मुक्ता अनुभूतमुक्ता. म्लायमाना म्लातुं शीलमस्याः म्लायमाना. म्लै to fade belongs to the Parasmaipadi group of roots. Hence म्लायमाना is formed by adding चानश् under Pāṇini :—ताच्छील्यवयोवचनशक्तिषु चानश्. Thus far the servant of Parivrājikā has answered both the queries of the garden-keeper. Then the garden-keeper points out a fruit to her on the tree.

Page 56. Samāhitikā in turn wishes her good luck. At this stage the garden-keeper wishes to accompany Samāhitikā as she has to go to the queen for informing her about the Dohala of an Aśoka tree which has not yet put forth flowers.

The Act proper begins with the entry of the king and Vidūshaka.

Page 57. Verse 1. Looking at himself, the king observes शरीरं क्षामं etc. While there is reason for the pining of the body and the tears in his eyes, there is no reason for the heart undergoing any suffering. The purport of this Śloka is that he is totally lost in

love for Mālavikā, which accounts for his languishing, for the tears in his eyes and for his absent-mindedness. सारङ्गस्य अक्षिणी इव अक्षिणी यस्याः सा सारङ्गाक्षी तया सारङ्गाक्ष्या. त्वं refers to the heart. न कदाचिद्विरहितं Not separated at any time *i.e.*, always associated with her. निर्वाण means unbounded bliss. प्रसक्ते When there is reason for. He addresses his heart and asks why it suffers while it is always united with her and as such has reason to be overjoyed.

Vidūshaka consoles him and says that he has spoken to Bakulāvalikā about the message of the king and that she has promised to act up to it.

Page 58. तपस्विनी means pitiable. नागरक्षित इव मणिः It is a popular belief that superior serpents have gems on their hoods. तथापि is an Indeclinable meaning however. संकल्पः योनिः यस्य सः संकल्पयोनिः, तत्र संबुद्धिः संकल्पयोने meaning—O God Cupid *lit.*, one born of the mind. By this utterance it is to be observed that the king is completely absent-minded on account of love and has not heard the words of Vidūshaka.

Verse 2. हृदयं प्रकर्षेण मथ्नातीति हृदयप्रमाथिनी. रुजा means रुक् or fever. Note the grammatical rule—आपं चैव हलन्तानां यथा वाचा निशा दिशा. विश्वसनीयम् Which can be trusted not to do harm. The arrow of Cupid consisting of flowers, it is inconceivable, how with that he inflicts intolerable pain. The inconsistency

between the ineffective weapon and the intolerable pain is sought to be explained away by reference to the proverb मृदु तीक्ष्णतरं. The proverb means that a thing which is soft becomes all the more sharp. This is exemplified by the minds of sages. Sages, though gentle by nature, are all the more ferocious when driven to fury. They generally never become angry, but when they are made to become so, the dire consequences are inconceivable. The king here says that what is conveyed by the said proverb is true in the case of the God of love.

The reason for Vidūshaka's saying 'I do say' is the absent-mindedness of the king on account of which he has failed to hear what Vidūshaka has already said. उपायोपक्षेप: The foundations of a plan. पर्यवस्थापयतु Imperative mood, 3rd person singular of स्था with परि and अव in the Causal form.

Page 59. The king then asks where he is to spend the rest of the day. This implies that he is unable to spend the time. The reason for the inability is set out by the adjective उचितव्यापारविमुखेन which qualifies चेतसा. यापयामि Present tense, 1st person singular of या in the Causal form. Vidūshaka now reminds the king of an engagement with Irāvatī fixed at her request which would enable him to spend the rest of the day. The engagement is one of enjoying the pleasure of swinging along with her in the garden. वसन्तावतारसूचकानि Indicative

of the advent of Spring. The idea is that the Aśoka and other trees put forth buds in plenty in the spring. नववसन्तावताराव्यपदेशेन By reason of the dawn of the new Spring. Nipuṇikā is the servant-maid of Irāvatī. Irāvatī is one of the ladies of Agnimitra's harem. As distinguished from the queen who is Paṭṭamahishī, Irāvatī is only a Bhoginī, the king's consort for the purpose of enjoyment. In pursuance of the said engagement, Vidūshaka suggests to the king a walk to the garden.

Page 60. ते सखी 'Your friend' refers to Irāvatī.

Verse 3. उचितः etc. It is better to disregard her request though proper, because several reasons can be attributed for the same, whereas overflowing courtesy will not satisfy women, if not backed up by real affection. उचितः etc. may also mean that it is better to disregard a love with which a man has long been familiar, the reason being that familiarity breeds contempt. When there is no love, there is no use showering courtesy on ladies, for they are shrewd enough to detect it. बहवः खण्डनहेतवो हि दृष्टाः. This may mean that pressure of work and the like reasons may be thought of by Irāvatī as accounting for his absence; or, it may mean that several grounds exist for rousing Irāvatī's suspicions about the king's fidelity, and therefore he would do well not to present himself before her. The reasons for rousing the suspicions

of Irāvatī are the visible signs already referred to in the verse शरीरं क्षामं स्यात्. According to this construction, the word खण्डन is to be treated as conveying the peculiar meaning given to it in the Alaṅkāra śāstra. खण्डन is the state of being a खण्डिता who is one of the eight heroines in love. खण्डिता has been defined thus:—ज्ञातेऽन्यासङ्गविकृते खण्डितेर्ष्याकषायिता. खण्डिता is one possessed of jealousy at the sight of her lover's attachment to another. A typical example of खण्डिता is to be seen in the following verse of Māgha cited by Daśarūpaka.

नवनखपदमङ्गं गोपयस्यंशुकेन स्थगयसि पुनरोष्ठं पाणिना दन्तदष्टम् ।
प्रतिदिशमपरस्त्रीसङ्गशंसी विसर्पन्नवपरिमलगन्धः केन शक्यो वरीतुम् ॥

Since there are several visible signs on his person which would make Irāvatī suspect his love, his appearance before her would reduce him from the level of दक्षिणनायक to the inferior level of धृष्ट. As to the fourfold classification of शृङ्गारनायकs or love-heroes, see Introduction.

दक्षिणस्य भावः दाक्षिण्यम् The state of being a Dakshiṇa.

Page 61. Vidūshaka describes the Spring as inviting the king to enter the garden. An invitation is generally made by a beckoning with fingers. Here the tender leaves of trees in the garden moving slightly in the breeze, correspond to fingers. The actual form of invitation is एतत्प्रमदवनं प्रविशतु. Here the subject भवान् is understood. The

king explains the propriety of the invitation given to him by the spring by a reference to the fact that the courtesy of the Spring is consistent with his magnanimity of character. अभिजातः means high-born and as such one who knows the fitness of things.

Verse 4. The fact that the spring is अभिजात is established by the śloka आमत्तानां etc. Here the spring is described as one of the well-wishers of the king. For, the Spring acts as though a well-wisher would in the case of a patient suffering from sickness. A well-wisher would address sweet and gentle words to a sick man in enquiring as to the condition of his health, and he would also affectionately place his right hand on the breast of the patient to find out the degree of heat produced by fever. The sweet sounds of peacocks which spring forth on account of the spring correspond to the gentle queries of a well-wisher to the patient. In the context the king who suffers from the sickness of love takes the place of a patient. The southern breeze carrying the fragrance of mango flowers, which freely blows on the body of the king, stands on the same footing as the right hand of a well-wisher touching the patient's body.

प्रविश निर्वृतिलाभाय. Here is an indication of the future meeting of Mālavikā and the king.

Page 62. एतत्खलु etc. Here the beauty of the garden is treated as a lady. She is said to put on the dress of flowers as a result of the spring. This dress is described as putting to shame the ordinary dress of ladies. The reason why she puts on this flower-dress is her desire to entice the heart of the king.

Verse 5. The king then describes the beauty of the spring spread over the garden in the verse रक्ताशोकरुचा etc. माधवी श्रीः The beauty of the spring is said to treat with contempt the ornamentation of face by ladies. The three details of ladies' ornamentation of a face are the red dye on the lower lip, the variegated paint on the cheeks and the caste-mark on the forehead. In all these three respects the spring's beauty has excelled ladies. Instead of the red paint on the lower lip, the spring shines by the natural redness of the red Aśoka flowers. The function of the variegated paint on the cheeks is surpassed by the Kuravaka plants which profusely put forth flowers of the green, yellow and crimson colours. Instead of the black mark on the forehead, the spring is abounding in Tilaka flowers surrounded by bees which look like collyrium. बिम्बतुल्यः अधरः बिम्बाधरः, तस्मिन् अलक्तकः बिम्बाधरालक्तकः The juice of Lākshā on the lower lip resembling a बिम्बफल. रक्तश्चासौ अशोकश्च रक्ताशोकः तस्य रुक् तया रक्ताशोकरुचा By the splendour of the red Aśoka flower. विशेषितः

गुणः यस्मात् सः विशेषितगुणः Surpassed in quality or अविशेषितः गुणः यस्य सः अविशेषितगुणः Whose merit is equal. If the reading is विशोषितगुणः, it has to be dissolved as विशोषितः गुणः यस्य सः One whose quality is treated with contempt. श्यामं च अवदातं च अरुणं च श्यामावदातारुणं. The singular in कुरवकं has really a plural significance, because it refers to the species, and one individual Kuravaka cannot be of all the three colours mentioned. विशेषक is the design of a plant usually painted on cheeks with different colours. It is also known as पत्रभङ्ग. प्रत्याख्यातं विशेषकं येन तत् प्रत्याख्यातविशेषकं By whom the Viśeshaka is set at naught. तिलकक्रियाः आक्रान्ता. The function of Tilaka is discharged by the Tilaka flowers. लग्नानि द्विरेफा एव अञ्जनानि येषु तैः लग्नद्विरेफाञ्जनैः. *A dvirepha* is so called, because the word भ्रमर which is generally used to denote a bee contains two rephas.

Page 63. Then enters Mālavikā from whose words are known her love for the king, her shame in expressing it to others, the severity of her love-sickness as also the fact that the queen has commanded her to perform the Dohada for the golden Aśoka tree and the queen's promise to give her what she wants if the Aśoka tree puts forth flowers within five nights of the Dohada. It is also made known that Bakulāvalikā will presently come upon the scene with an anklet for Mālavikā in her hand.

Page 64. इयं खलु सीधुपानोद्वेजितस्य मत्स्यण्डिका उपनता. मत्स्यण्डिका has been defined thus: वालुकेव भृशं सूक्ष्मा सुस्निग्धा सितपिङ्गला। मत्स्यण्डाकृतिसादृश्ययोगान्मत्स्यण्डिका स्मृता॥ मत्स्यण्डिका is in the form of tiny particles like sand and has a sweet taste. It is yellow-white in colour and resembles the eggs of fish in form. Perhaps it refers to the āskā or ashṭagrām sugar or saccharine. सितपिङ्गला seems to be more appropriate to china sugar. The commentator takes the word मत्स्यण्डिका to mean sugar-candy. It is used to remove the acid taste of wine. The purport is that the king who is disgusted with the ladies of the harem has now chanced to meet Mālavikā who surpasses all of them by her loveliness.

Page 65. Verse 6. त्वदुपलभ्य. त्वत् is the Ablative singular of युष्मद्. The king's heart is compared to the heart of a thirsty traveller. Mālavikā who is behind the tree near by is compared to a river in the proximity surrounded by trees, and Vidūshaka is compared to a rattling swan. पिपासतः is the Genitive singular of the Present Participial form of the desiderative of पा to drink.

Page 66. Verse 7. विपुलं etc. Here Mālavikā is intended by the word जीवित.

पूर्वस्मात् From the state in which the king last witnessed her *i.e.*, at the time of dance. अन्या अवस्था अवस्थान्तरं A different stage.

Verse 8. The present state of Mālavikā is described in the śloka शरकाण्ड etc. शरस्य काण्ड: शरकाण्ड:, स इव पाण्डु गण्डस्थलं यस्या: सा शरकाण्डपाण्डुगण्डस्थला. परिमितानि आभरणानि यस्या: सा परिमिताभरणा. माधवेन परिणतानि पत्राणि यस्या: सा माधवपरिणतपत्रा. कतिपयानि कुसुमानि यस्याः सा कतिपयकुसुमा. The pale cheeks of Mālavikā correspond to the white leaves of the jasmine creeper ripened by the spring. The few ornaments on her person correspond to the few flowers of the jasmine creeper. The pallor of Mālavikā's cheeks is of course due to her love for the king.

Vidūshaka says to the king that she is also suffering from the sickness of love in the same way as the king. सौहार्दमेवं पश्यति. This is an instance of the figure of speech which in English is termed a Transferred epithet. The perception of a friend is attributed to friendship. अयं etc. अयं refers to the Aśoka tree for which Mālavikā has been commanded to perform Dohada. ललितं दोहदं अपेक्षत इति ललितदोहदापेक्षी. न गृहीतं अगृहीतं, कुसुमान्येव नेपथ्यं कुसुमनेपथ्यं, अगृहीतं कुसुमनेपथ्यं येन स: अगृहीतकुसुमनेपथ्य:.

Page 67. **मम अनुकरोति.** The Genitive here is to be justified by the rule षष्ठी शेषे. An object which must be in the Accusative case may take the Genitive if the relationship sought to be conveyed by the suffix is the general relationship between the preceding noun and the verb which governs it. That is to say, in the present case, if the

strict relationship of an object and a predicate be intended, the proper wording would be मामनुकरोति. But since the relationship here intended to be denoted is stripped of its limitations, the language employed is ममानुकरोति. Whatever may be the difference between the two in the view of strict grammar, there is in effect no difference in meaning. Here the Aśoka tree is said to imitate Mālavikā. The Aśoka awaits an elegant Dohada for the purpose of bearing flowers, and Mālavikā awaits the taking of her hand by her lover. The Aśoka has not borne flowers, and Mālavikā also by reason of her anxiety has not put on flowers. नैतावता. एतावता means by her mere statement that she is anxious. प्रसन्नः तर्कः यस्य तं प्रसन्नतर्कं. तर्क here refers to the inference of Vidūshaka that Mālavikā is in love with the king. प्रसन्न means faultless. Vidūshaka inferred the love of Mālavikā from the anxiety admitted by her. The love of Mālavikā is the Sādhya or the thing sought to be inferred. Her anxiety is the हेतु or the thing from which the inference is drawn. The syllogism would be faultless, only if love be the invariable cause of anxiety. An effect raises a presumption of the pre-existence of a cause. But when there are several different causes by which an effect can be produced, it cannot be predicated which of the several causes has preceded the effect in a particular case. Therefore, unless there is something in

addition to the *Hetu*, the inference in question will not be justified. One of the reasons that might contribute to the causing of anxiety is the southern breeze, the blowing of which instils in the mind of everybody a general feeling of passion.

Verse 9. This is the idea in the verse वोढा etc. मलयवातः means the breeze blowing from the Malaya mountain. The Malaya mountain is traditionally believed to be situated in the south and abounding in sandal trees. The breeze proceeding therefrom will naturally be cool and fragrant. To add to its fragrance, the breeze carries with it a trail of the particles of dust of Kuravaka flowers. To add to its coolness, it carries with it water-particles taken from the midst of blooming lotuses. Such a breeze may instil passion without a reason. A parallel of this idea may be found in the following passage of Meghasandeśa as applied to a cloud. मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः. वोढा is the noun form of the verb वह् by the addition of the suffix तृच्. वोढा is the Nominative singular of वोढृ. किसलयानां पुटानि किसलयपुटानि, तेषां भेदः किसलयपुटभेदः, शीकरैः अनुगतः शीकरानुगतः, किसलयपुटभेदेन शीकरानुगतः किसलयपुटभेदशीकरानुगतः. न विद्यते निमित्तं यस्याः तां अनिमित्तां. मलयस्य वातः मलयवातः or मलयात् प्रवर्तमानो वातः.

Page 68. **हृदय** etc. विरम is the 2nd person singular, Imperative of रम् with वि. रम् which belongs to Ātmanepada takes the Parasmaipada when

preceded by the Upasarga वि. Vide Pāṇini's sūtra :— व्याङ्परिभ्यो रमः. पश्य महत्त्वं स्नेहस्य Look at the power of love. In the place of महत्त्वं there is also a reading वामतां which means perversity. The power of love lies in the fact that while there is nothing definite to show the cause of Mālavikā's anxiety the king surmises that all her bewailment is for his sake.

Verse 10. तत्त्वस्य अवबोधः तत्त्वावबोधः, स एव एकं फलं यस्य सः तत्त्वावबोधैकफलः. Inference cannot be safely depended upon for ascertaining the truth. For, very often there are misleading inferences. रम्भे इव ऊरू यस्याः सा रम्भोरूः, तत्र संबुद्धिः रम्भोरु. The reason why the king imagines Mālavikā's anxiety to be due to himself will be apparent if we bear in mind the famous maxim in Śākuntala—कामी स्वतां पश्यति.

Page 69. दास्या दुहिता is a term of contempt. It is a single word and an example of the Aluksamāsa. Vide Pāṇini's Sūtra :—षष्ठ्या आक्रोशे. तव and गुरुकं as applied to संदेश show that the message will never be forgotten. अहमपि suggests that even an idiot like me does not forget; *a fortiori* Bakulāvalikā who is known for her intelligence.

Page 70. अयं विभवः refers to the glory of wearing an ornament, of being painted red with Alaktaka and of being engaged in the performance of the Dohada. उत्सुका खलु etc. implies that Māla-

vikā should not hesitate to offer her foot as requested by Bakulāvalikā, because it was the queen's command that Mālavikā should perform Dohada.

Page 71. Verse 11. **चरणान्तनिवेशितां** etc. The red lines painted on Mālavikā's foot are described as the first outcome of tender leaves of the tree of Love burnt by Śiva. When trees are burnt, some of them put forth tender leaves after a time. The burning of Cupid by Lord Śiva is a well-known story.

Page 72. Verse 12. **नवकिसलयरागेण** etc. Two things are worthy of being kicked by her foot, *viz.*, an Aśoka that does not put forth flowers and a lover whose guilt is patent. स्फुरिताः नखरुचः यस्मिंस्तेन स्फुरितनखरुचा. कुसुमं अस्य संजातं कुसुमितं, न कुसुमितं अकुसुमितं. आर्द्रः अपराधः यस्य तम् आर्द्रापराधं. The Aparādha intended here on the part of a lover is his calling out the name of another woman. Such a conduct on the part of the lover would naturally irritate a lady in whose presence such a thing is done. No wonder that the bending down of the head on the part of the lover and a kick by the foot of the beloved follow. This Aparādha is one that is purposely committed by a lover so that he may enjoy the pleasure of a kick from his beloved's feet. Any other construction would derogate from the high rank as a Dakshiṇanāyaka occupied by our hero and would reduce him to the plight of a Dhṛshṭa.

Page 73. अद्य पुन: means 'in your case.' The query of Irāvatī proceeds from an anxiety to appear handsome in the eyes of her lord. अलं मयि स्नेहेन shows her sincerity in putting the question. अखण्डितात् प्रणयात् means 'by reason of the love which has never met with disappointment.' The commentator interprets it to mean 'on account of the request the like of which was never rejected.'

Page 75. चूताङ्कुरं etc. Just as the bite of ants gives us trouble while searching for a mango sprout, so does the sight of Mālavikā while searching for the lover. अभूमि: means an unusual place.

Page 76. महती खल्वस्याः संभावना. The queen's permitting her anklets to be used by Mālavikā and directing her to perform the Dohada are a very rare privilege which would raise her in the estimation of others.

Page 77. आत्मनश्चरण इति. चरणे (Locative singular) + इति = चरण इतिं.

Page 79. एतत् means the state of being the object of the king's affection. एतदेव मयि नास्ति conveys—the king does not love me at all.

Page 80. हताशा refers to Bakulāvalikā. अनुरागः अनुरागेण प्रत्येष्टव्यः Passive potential participle of इष् with प्रति to reciprocate. If the reading is परीक्षितव्यः instead of प्रत्येष्टव्यः this is the meaning—The love of the king is to be tested by communicating signs of

your love for him. The love of the other is to be tested by showing signs of one's own love in the first instance.

Page 81. सह अर्पितुं शीलमस्याः सहायिनी. विमर्दसुरभिः as applied to a wreath of Bakula flowers, means—Increasing in fragrance when pressure is applied. As applied to Bakulāvalikā, it means—who will be seen at her best under trying circumstances.

Verse 14. भावज्ञानानन्तरं. Here the king describes the persuasiveness of Bakulāvalikā's counsel in its different stages, which is characteristic of an ideal Dūtī. Several stages can be traced in the course of the conversation between Bakulāvalikā and Mālavikā by which the former has managed to bring down the latter to follow her advice. At first she ascertains the love of Mālavikā for the king. For that purpose she opens the topic by saying सर्वथा भर्तुरङ्कपरिवर्तिनी भव. This she says in anticipation of a reply from Mālavikā. Exactly as Bakulāvalikā anticipated, Mālavikā replies हला अवचनीयं मन्त्रयसे intending thereby that a union of the king is beyond her reach. This shows that she would welcome it gladly if it were possible to have it. This is followed by a rejoinder from Bakulāvalikā—मन्त्रयितव्यमेव मया मन्त्रितं which is intended to convey that a union of the king is not beyond her reach. By the reply of Mālavikā which follows viz., प्रिया खल्वहं तव which means that it is only a pious wish on

the part of Bakulāvalikā for the sake of her friend, the love of Mālavikā for the king is definitely known. After thus ascertaining the mind of Mālavikā, Bakulāvalikā desires to reveal to her the king's love for her. This she cleverly does by supplementing the reply of Mālavikā प्रिया खल्वहं तव by her own statement न केवलं मम which necessitates the query of Mālavikā कस्य वान्यस्य, and ultimately the actual revelation is made—गुणेष्वभिनिवेशिनो भर्तुरपि. Then comes the third stage when Mālavikā disowns all claim for the king's love. This is met by the statement of Bakulāvalikā—सत्यं त्वयि नास्ति । भर्तुः कृशेषु वरपाण्डुरेषु दृश्यतेऽङ्गेषु. The objection of Mālavikā to Bakulāvalikā's statement is threefold. Firstly, it is not true that the king entertains any love for her. Secondly, it is Bakulāvalikā's own pious wish and not a regular communication of the king's message. Thirdly, her dependence on the queen deprives her of all freedom of action in the matter. The first objection is met by the statement of Bakulāvalikā that the king's love for Mālavikā is patently seen in his person and will more clearly come to light if Mālavikā in her turn shows signs of love for him. The second objection of Mālavikā set forth in her statement किमात्मनश्छन्देन मन्त्रयसे is answered by Bakulāvalikā thus :—न हि न हि । भर्तुः खल्वेतानि प्रणयमृदुकान्यक्षराणि बिम्बान्तरितानि. The third objection is put forth thus :—देवीं चिन्तयित्वा न मे हृदयस्य प्रभविष्यामि, for which

there is this suitable reply—भ्रमरसंपाती भविष्यतीति वसन्तावतारसर्वस्वं किं न चूतप्रसवोऽवतंसयितव्यः. Any further doubt that Mālavikā may entertain regarding the accomplishment of the end in view is completely removed by Bakulāvalikā's assertion of confidence in her own powers—विमर्दसुरभिर्बकुलावलिका खल्वहं. The whole of this dialogue is treated as one Vākya in the third foot of the verse. वाक्येनेयं स्थापिता स्वे निदेशे. The Nideśa that is referred to here is the mission of Bakulāvalikā to make Mālavikā intent on a union with the king. The four different ways in which the purpose of this dialogue was accomplished are भावज्ञान, प्रस्ताव, प्रत्याख्यान and युक्तोत्तरदान.

Page 82. निर्विकारस्यापि Even for one destitute of the passion of love. शङ्कितं is the Active Participle of शङ्क् to suspect. गृहीतः अर्थः यया सा गृहीतार्था. निर्वृत्तं परिकर्म यस्य सः निर्वृत्तपरिकर्मा. नूपुराभ्यां सह वर्तेते इति सनूपुरौ.

Page 83. हला is the usual term by which a female friend is addressed. Vide Amara:—हण्डे हञ्जे हलाह्वाने नीचां चेटीं सखीं प्रति. देव्या अशोकविकासयितृकं नियोगं refers to the performance of Dohada by Mālavikā by kicking the Aśoka. एष उपारूढरागः. The language employed is so cleverly put as to apply to the king as well as to the cluster of tender leaves hanging in the Aśoka tree. पर्याप्तं conveys contentment. एतावता refers to the listening to the words of love.

Page 84. Verse 15. मां प्रति has the significance of मम. रतिः means satisfaction. There is no satisfaction

to me even by a union etc. The same idea is conveyed in the following verse of Śākuntala:—

कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्वासि ।
अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ॥

Verse 16. **आदाय** etc. Mālavikā takes from the Aśoka a tender leaf for her ear-ornament. In return she offers it her foot. There is therefore a suitable exchange between the two. Consequently, the Aśoka is very fortunate, whereas the king is quite unlucky in not being a party to such a pleasant exchange. The following statement of Dushyanta addressed to a bee under similar circumstances may be noted by way of parallel:—

चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।
करौ व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं
वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती ॥

वामः Perverse. व्यञ्जकं means दोहदं. प्रमाणीकृत्य In pursuance of.

Page 85. संभावना Anticipation of the Aśoka putting forth flowers. निर्गुणोऽयं etc. The words यदि and यः in this sentence are not quite consistent. Either of them is to be taken as a superfluous expression used for embellishing the sentence if the other is to be retained.

Verse 17. **अनेन** etc. तनुः मध्यः यस्याः सा तनुमध्या. मुखरेण नूपुरेण आरावि तेन मुखरनूपुरराविणा. नवं अम्बुरुहं नवाम्बुरुहं,

नवाम्बुरुहमिव कोमलं नवाम्बुरुहकोमलं तेन नवाम्बुरुहकोमलेन. ललितकामिसाधारणं Which is held in common with a charming lover.

वचनावसरपूर्वकं After creating some occasion for talk.

Page 86. अविनयं refers to the insult of kicking by foot the Aśoka which is a friend of the king.

Page 87. ब्रह्मबन्धुः क्षुद्रब्राह्मणः.

Verse 18. **किसलयमृदोः** etc. Mālavikā's foot is tender like lotus whereas the trunk of the tree is hard. A contact between the two is likely to give pain to the foot. किसलयमृदोः, वामस्य and निहितस्य are adjectives qualifying चरणस्य. वामस्य may mean either the left foot or the lovely foot. कठिने qualifies पादपस्कन्धे. विलासिनि and वामोरु are terms of address in the Vocative case referring to Mālavikā.

Page 88. अहो नवनीतकल्पहृदय आर्यपुत्रः. This is a rebuke of the king by Irāvatī. उत्पन्नः अवसरः यस्य तद् उत्पन्नावसरं For which the suitable time has arrived.

Page 89. Verse 19. **धृतिपुष्पं** etc. This is the request of the king to Mālavikā. अयं जनोऽपि implies like the Aśoka. चिरात्प्रभृति For a long time past. तादृशं The same cheerfulness as before he saw her. धृतिपुष्पं. Courage is metaphorically identified with a flower. Just as the Aśoka tree has not put forth any flower for a long time past in expectation of Mālavikā's

Dohada, so does the king not possess a brave heart ever since he saw her in anticipation of a union with Mālavikā. दोहदं पूरय Fulfil the Dohada. स्पर्शः अमृतमिव स्पर्शामृतं तेन. The Dohada for both the Aśoka and the king is performed by her touch. In the case of the Aśoka स्पर्श referred to is पादस्पर्श and in the case of the king it is the स्पृष्टकालिङ्गन which has been defined thus by Vātsyāyana:— संमुखागतायां प्रयोज्यायां अन्यापदेशेन गच्छतो गात्रेण गात्रस्य स्पर्शनम् स्पृष्टकम्. This is one of the four kinds of embraces with a woman who has not previously joined with her lover, the other three being विद्धक, उद्धृष्टक and पीडितक. अन्यस्मिन् (स्त्रीजने) रुचिः यस्य सः अन्यरुचिः, स न भवतीति अनन्यरुचिः.

प्रतिपत्तिः A plan of escape. जङ्घावलं Running. According to the reading जङ्घावलम्बनं it would mean going down on knees.

Page 90. का वयं भर्तुः प्रणयपरिग्रहस्य. प्रणय means either love or request.

Page 91. एवं न क्रियते I would not have come here in search of you. अत्र त्वमेव प्रमाणम् You alone would hold thus.

Page 92. Verse 20. शठ. For an explanation of this term see Introduction. According to the maxim अतिपरिचयादवज्ञा it is perhaps justifiable that Irāvatī should disregard the king's request, but it is unnatural that she should turn a deaf ear to the request of her own girdle fallen at her feet. परिचयवत्यवधीरणा

may be split up as परिचयवति अवधीरणा or परिचयवती अवधीरणा. In the former case परिचयवति qualifies मयि meaning who am familiar. In the latter case परिचयवती is an adjective qualifying अवधीरणा meaning which has been habitually resorted to. The whole of this dialogue brings out the character of Irāvatī as an Adhīranāyikā as contrasted with Dhāriṇī who belongs to the type of Dhīranāyikā. Note the following definition. धीरा सोत्प्रासवक्रोक्त्या मध्या साश्रु कृतागसम् । खेदयेद्दयितं कोपात् अधीरा परुषाक्षरम् ॥

Page 93. Verse 21. **बाष्पासारा** etc. In this simile clouds correspond to Irāvatī, showers of rain to her tears, lightning to her fallen girdle, and Mount Vindhya to the king. By comparing Irāvatī with a cloud it is suggested that she is perturbed by jealousy. By comparing the king with the Vindhya mountain it is implied that he cannot be made to budge an inch from his resolve. चण्डं may be taken to be an adverbial adjunct governing हन्तुं in which case it means furiously, or as an adjective qualifying मां in which case it means guilty. बाष्पाण्येव आसार: यस्या: सा. This indicates that she weeps profusely. श्रोणीबिम्बादव्यपेक्षाच्युतेन shows that anger has taken full possession of her mind and that she has lost all self-control. हन्तुमभ्युद्यता Attempts to beat me.

किं मामेव भूयोऽप्यपराद्धां करोषि. The significance of मामेव is when you are the really guilty person why do you heap sins on me. The significance of भूयोऽपि is

that you have already provoked me to use abusive language against you, that you have acquiesced in the Vidūshaka's accusation against me in finding fault with you for your interview with Mālavikā, that you have made me guilty not only of an अवधीरणा or the transgression of a lover's will, but also of cruelty to the girdle in refusing its request, and that not satisfied with all that, you further irritate me so as to make me beat you. Or, it may mean that when I simply wanted to take hold of my girdle you attribute to me the sinful motive of trying to beat you.

Verse 22. अपराधिनि etc. The word च at the end of this verse has the force of but. In spite of your indignation you are charming.

नूनमिदानीमनुज्ञातम् At this stage this is certainly permitted. The falling down on knees by a lover is sanctioned by Śāstras for consoling a woman with whom the other devices have failed. This will be clear from the following passage of Daśarūpaka:—

स्त्रीणामीर्ष्याकृतो मानः कोपोऽन्यासङ्गिनि प्रिये ।
यथोत्तरं गुरुः षड्भिरुपायैस्तमुपाचरेत् ॥
साम्ना भेदेन दानेन नत्युपेक्षारसान्तरैः ।
तत्र प्रियवचः साम भेदस्तत्सख्युपार्जनम् ॥
दानं व्याजेन भूषादेः पादयोः पतनं नतिः ॥

The commentator gives a different meaning, viz., now that Irāvatī has restrained herself from beating the king she has permitted herself to yield

to the persuasion of the king. But the former meaning is more consistent with what follows, viz., कृतप्रसादोऽस्मि. The departure of Irāvatī is itself humorously described by Vidūshaka as a blessing conferred by the deitv before whom the king prostrated.

Page 94. दिष्ट्या. Irāvatī's departure is a blessing in disguise. अङ्गारक इव सा अनुवक्रं. The occasional backward motion of planets is well-known in astronomy. This shows that the science of astronomy was well known in India in the days of Kālidāsa. अहो मनसिजवैषम्यं. The perversity of love lies in the fact that Irāvatī's disregard of the king on his bended knees which under other cirumstances would be considered the worst piece of misfortune has now come to be regarded by the king as a high favour.

Verse 23. एवं हि means 'only on account of her refusal to accept my salutation.' शक्यं is an Indeclinable having the force of शक्या. The neuter singular शक्यं governing an Infinitive of purpose can be used in juxtaposition with a noun in any gender or number according to usage. Cf. Śākuntala—शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् । अङ्गैरनङ्गतप्तैरविरलमालिङ्गितुं पवनः ॥ Cf. also Rāmāyaṇa:—शक्यमञ्जलिभिः पातुं वाताः केतकगन्धिनः । Cf. Vikramorvaśīya—शक्यम् उत्कण्ठा विनोदयितुं and also Mahābhāshya—शक्यं श्वमांसादिभिरपि क्षुत्प्रतिहन्तुम् ।

END OF THE THIRD ACT.

Page 95. Verse 1. तामाश्रित्य etc. The love for Mālavikā is described as a tree planted by the king in his heart. As there are several stages in the growth of a tree, the several stages in the growth of the king's love for Mālavikā are described in order. A tree first takes its root, and on growth puts forth tender leaves, and then puts forth buds, then flowers, and ultimately fruits. In the same way the love for Mālavikā took its sprout when the king first saw her in the picture and was told by Vasulakshmī who it was, and took its root when he became very eager to have a look at her. When she came to be actually seen at the dance, the tree of love put forth its tender leaves, that is to say, his love became intense. Later on when the king happened to take her by the hand to raise her from the floor on which she had prostrated before him, apologizing for kicking the Aśoka, his hair stood on their ends by reason of the much-coveted contact of her hand. At this stage the tree of love might be treated as having put forth buds. The remaining stages ending with the bearing of fruits are summarized in the phrase रसज्ञं फलस्य. The taking of roots is mentioned in the first foot of the verse, the appearance of tender leaves in the second, the appearance of buds in the third, and the remaining

stages down to fruit-bearing in the last foot of the verse. The word तां at the very outset suggests that the king is ever dreaming of her. श्रुते: पन्था: श्रुतिपथ:, तं गता तां श्रुतिपथगताम्. आश्रित्य means regarding. आस्था or eagerness to see her corresponds to the root of a tree. नयनविषयं संप्राप्तायां must be read with तस्यां understood. रूढ: राग एव प्रवाल: यस्य स: रूढरागप्रवाल:. मुकुलानि अस्य संजातानि मुकुलित:. रोम्णां उद्गम: रोमोद्गम:, व्यक्त: रोमोद्गम: यस्य स: व्यक्तरोमोद्गम:, तस्य भाव: तस्मात् व्यक्तरोमोद्गमत्वात्. कान्तं One who desires to taste the fruit. रसं जानातीति रसज्ञ: तं रसज्ञं.

Page 96. जयसेने जानीहि etc. The king sends away the doorkeeper under a pretext, so that he may have a confidential talk with Vidūshaka regarding Mālavikā.

Page 97. तत्रभवत्यास्ते सख्या: refers to Mālavikā. तपस्विनी also refers to Mālavikā. पिङ्गलाक्षी is a term of contempt referring to Dhāriṇī. सारभाण्डानां भूमिगृहं An underground cellar used for the safe custody of valuable articles.

Page 98. सुखं प्रष्टुं सुखपृच्छिका In order to enquire of her welfare. Vide Pāṇini's sūtra :—तुमुन्ण्वुलौ क्रियायां क्रियार्थायाम्. उपचार: means the courteous statement made by the queen. परिजनस्य refers to Mālavikā. निर्भेदात् ऋते. ऋते is an Indeclinable meaning 'without' governing a noun in the Ablative case. Vide Pāṇini's sūtra: अन्यारादितरर्तेदिक्छब्दाञ्चूत्तरपदाजाहियुक्ते.

Page 99. Verse 2. मधुरस्वरा परभृता. Here a female cuckoo and a female bee are described to

have been relegated to the cavity of a tree by an untimely shower of rain following a storm, because they sat on a blooming mango flower. Applying this statement to the context, it is to be noted that to the she-cuckoo corresponds Mālavikā, Bakulāvalikā to the she-bee, the underground cellar to the hollow of a tree, Dhāriṇī to the untimely rainfall, Irāvatī to the fore-running storm, and the loving king to the blooming flower of a mango.

Page 101. प्रकृष्टः वातः यस्मिंस्तत् प्रवातं, प्रवाते विद्यमानं शयनं तस्मिन् प्रवातशयने. निषण्णा Past Active Participle of सद् with नि to sit. भगवत्या refers to Kāuśikī. The humour in अरिक्तपाणिः will be apparent with the progress of the plot. जयसेनायास्तावत् संवेद्य गच्छ. The reason is that the king wants the Pratīhārī to participate in the scheme for its success.

Page 102. विदिशेश्वर is Agnimitra. उपचार एव यन्त्रणा तया उपचारयन्त्रणया. उपचार means paying respects. यन्त्रणा means a troublesome act. You need not stand for offering your respects to me.

Page 103. Verse 3. The reason for this prohibition is set out in the verse अनुचितनूपुरविरहं. कलं भाषत इति कलभाषिणी तत्र संबुद्धिः. There are three adjectives qualifying चरणम्—अनुचितः नूपुरविरहः यस्य तम् अनुचितनूपुरविरहं Which does not deserve a separation from the anklet or is not habituated to a separation from the anklet; तपनीयमयी पीठिका तपनीयपीठिका, ताम् आलम्बत इति तं तपनीयपीठिकालम्बं Which rests on a golden footstool; and

रुजापरीतं which, if taken as one word, has to be split up as रुजया परीतं; otherwise रुजा may be treated as the Instrumental singular or रुज्. पीडयितुं नार्हसि. It is not proper for you to trouble your foot and myself, because of the injury to the leg caused at the time of slipping from the swing.

विजयतां देव:. Note the change to the Átmanepada, of the verb जि by reason of juxtaposition with वि. Vide Pāṇini's Sūtra:—विपराभ्यां जेः. अद्यास्ति मे विशेष: There is improvement in me now. यज्ञार्थं उपवीतं यज्ञोपवीतं. यज्ञोपवीतेन संवीत: अङ्गुष्ठः यस्य सः यज्ञोपवीतसंवीताङ्गुष्ठः. परित्रायतां is to be read with भवान् understood referring to the king. The reason for tying the sacred thread round the thumb is to make it appear that it is done to stop the current of poison due to snake-bite. सर्पेण मृत्युना. The snake is identified with death.

Page 104. दंशस्य छेदः दंशच्छेदः The chopping off of the bitten limb.

Page 105. Verse 4. आयुषे हिता: आयुष्या:.

अहो etc. All this bewailment of Vidūshaka is calculated to provoke the sympathy of the queen.

Page 106. अशुभं. An inauspicious result, perhaps death. दर्शितं Is indicated. विकारेण By the change of colour due to poison. अपुत्राया: is used as though Vidūshaka is already dead. This is so done, because death is imminent. योगश्च क्षेमश्च अनयोः समाहारः योगक्षेमं. योग means earning, and क्षेम means saving. मा भैषीः.

Note the absence of अडागम in the Aorist form of the verb भी on account of juxtaposition with the Indeclinable मा. Vide Pāṇini's sūtra:—न माङ्योगे. The reason for the Aorist in the place of the Imperative mood is that a predicate when juxtaposed with the particle मा takes optionally the Aorist terminations in substitution of the suffixes of all the ten Lakāras. Vide Pāṇini's sūtra:—माङि लुङ्. चिकित्सते Present tense, 3rd person singular of कित् to cure, formed by the application of Pāṇini's sūtra:—गुप्तिज्किद्भ्यः सन् and Kātyāyana's Vārtika thereon:—कितेर्व्याधिप्रतीकारे.

Page 107. वर्षवर means an eunuch generally employed for service in the harem. तेऽपराद्धं refers to the assistance rendered to the king in his love-intrigues. अर्थं अनुगतं यथार्थं, यथार्थं नाम यस्य तं यथार्थनामानं. प्रविश्य जयसेना. Here begins the part played by Jayasenā in the plot to effect the escape of Mālavikā. उदकुम्भविधान is the procedure laid down in the Bhāiravītantra for removing a snake's poison. It is done by chanting mantras in the presence of a pot full of water in which something bearing the image of a serpent is to be thrown. Consistent with her magnanimity, the queen offers without hesitation her ring which bears the seal of a snake.

Page 108. मां प्रतिपत्तिं नय Bring me news. Note the verb नी governs two objects. For a list of verbs governing two objects, note the following Kārikā:—दुह्याच्पच्दण्ड्रुधिप्रच्छिचिब्रूशासुजिमथ्मुषाम्। कर्मयुक्स्यादकथितं

तथा स्याच्चीहक्कुष्वहाम् ॥. After कर्मसिद्धौ, सत्यां is understood. देव यथा मे हृदयमाचष्टे तथा निर्विषो गौतमः. This shows that Kāuśikī knows the plot of Vidūshaka and the king. Outwardly this is a prophecy of which her state of mind is supposed to be an index. For a parallel situation, compare this with the following statement of Dushyanta in Śākuntala.

असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः ।
सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥

निर्गतं विषं यस्मात् सः निर्विषः. भूयात् is the formation of भू in the Benedictive mood. निवृत्तः विषवेगः यस्य सः निवृत्तविषवेगः. प्रकृतौ तिष्ठतीति प्रकृतिस्थः.

Page 109. एष पुनरमात्यो वाहतवो विज्ञापयति. Here again comes the part of Jayasenā in furthering the plot to bring about an interview between the king and Mālavikā.

Page 110. गूढश्चासौ पन्थाश्च गूढपथः तेन गूढपथेन. प्रापय Causal form of आप् with प्र, 2nd person singular, Imperative mood. ननु is a particle of interrogation. समाप्तं कृत्यं येन सः समाप्तकृत्यः.

Verse 5. **इष्टाधिगमनिमित्तं** An instrument for the attainment of the desired end. The desired end is the interview with Mālavikā. एकान्तसाधुं Unmistakably sound. A parallel of this verse may be seen in the following śloka of Śākuntala :—आपरितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् । बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥

Page 111. नियोगमशून्यं कुरु Attend to your work. क्षुद्रा Dull.

Page 112. Verse 6. **नहि बुद्धिगुणेनैव** etc. Compare this with the following verse of Mudrārākshasa—

अप्राज्ञेन च कातरेण च गुणः स्याद्भक्तियुक्तेन कः
प्रज्ञाविक्रमशालिनोऽपि हि भवेत्किं भक्तिहीनात्फलम् ।
प्रज्ञाविक्रमभक्तयः समुदिता येषां गुणा भूतये
ते भृत्या नृपतेः कलत्रमितरे संपत्सु चापत्सु च ॥

Page 113. समुद्रगृह is the place where a rotating apparatus for sprinkling water is fixed. चन्द्रिका, lit., moonshine, is the name of an attendant of Irāvatī. Vidūshaka with his resourcefulness utilises her name for his usual witticism.

Page 114. As soon as Bakulāvalikā directs Mālavikā to bow to the king, Mālavikā who little knew that she refers to the picture, is overjoyed to think that her lover is near at hand, but is presently undeceived and grows dejected.

Page 115. Verse 7. The king who has been watching from behind all the movements of Mālavikā is supremely pleased that the ideas of his presence and absence respectively cause so much pleasure and pain to Mālavikā, and says सूर्योदये etc. At sunrise the lotus blooms, and at sunset it fades. Similarly, when she was given to understand that the king was near, her face gladdened, and when she heard otherwise it became gloomy. शोभनं वदनं यस्याः सा सुवदना तस्याः सुवदनायाः. ते, समवस्थे and ऊढे are all in the dual number. ऊढ is the Past passive participle of

वह् to bear, formed by the application of Pāṇini's sūtras :—वचिस्वपियजादीनां किति, हो ढः, ढो ढे लोपः and ढ्रलोपे पूर्वस्य दीर्घोऽणः.

नन्वेष चित्रगतो भर्ता. Here at last Bakulāvalikā gives out what she means. तदा etc. is the observation of Mālavikā about the picture. संमुखस्थिता brings out how even in the direct presence of the king, Mālavikā had not such a full view of the king as when she now sees him in the picture. The reason for the contrast is furnished by the adjective ससंभ्रमदृष्टे. संभ्रम refers either to the fear of Mālavikā in the presence of the king or to her fear for Irāvatī. The reading would be better if अद्य is added just after यथा. न वितृष्णा means not satisfied. यथा etc. has to be expanded thus. यथाद्य वितृष्णाऽस्मि यतः (यदा वा) मया चित्रगतो भर्ता विभावितः. विभावितः means fully seen. मञ्जूषेव रत्नभाण्डं Just as a chest contains a jewel to no purpose, you bear the pride of youth in vain.

Page 116. Verse 8. **कार्त्स्न्येन** etc. स एव पूर्वः समागमो येषां तेषां तत्पूर्वसमागमानाम्.

Page 117. अदक्षिणः Opposite of Dakshiṇa. For दक्षिण see Introduction.

Page 118. Verse 9. The turning away of the face by Mālavikā in jealousy is described by the king in the verse भ्रूभङ्गभिन्नतिलकं etc. भ्रुवोर्भङ्गः भ्रूभङ्गः, तेन भिन्नं तिलकं यस्मिंस्तत् भ्रूभङ्गभिन्नतिलकं qualifying आननं. The face wherein the black mark on the forehead is

split up by the knitting of brows. This is a symbol of jealousy and consequential anger. अधरश्चासौ ओष्ठश्च अधरोष्ठः, स्फुरितः अधरोष्ठः यस्मिंस्तत् स्फुरिताधरोष्ठम्. असूयया सह वर्तत इति सासूयं. This may be taken as qualifying आननं or as an adverbial adjunct modifying परिवर्तयन्त्या. In fact all the first three words of this verse may also be taken as modifying परिवर्तयन्त्या. कुपित means कोप. कान्तापराधेषु कुपितानि तेषु कान्तापराधकुपितेषु. It seems as though she exhibits the instruction imparted by Gaṇadāsa in the matter of representing the posture of a maiden who is angry with her lover for his infidelity.

Page 119. Verse 10. **कुप्यसि** etc. कुवलये इव नयने यस्याः तत्र संबुद्धिः कुवलयनयने. The eyes of maidens are generally compared by poets to black or blue lotuses. अयि is to be taken along with कुवलयनयने, एवं with चित्रार्पितचेष्टया. You ought not to think hard of me by the pictorial representation of my conduct. ननु brings out the contrast that while my infidelity is only on the picture, my devotion is seen in me in flesh and blood.

Page 120. Verse 11. **पथि नयनयोः** etc. Here the king gives his reason why he doubts Mālavikā's sincerity. The first foot of the verse describes her appearance before the king in his dreams, the second his attempt to embrace her and her sudden disappearance. This is attributed by the king to the insincerity of Mālavikā.

Mālavikā, when urged by Bakulāvalikā, replies that she had not even the pleasure of the sight of the king in dreams, implying thereby that her love for the king had resulted in absolute sleeplessness.

Page 121. Verse 12. उत्तरेण etc. The marriage-pledge is generally made in the presence of the fire. Here God Cupid takes the place of fire. न सेव्यः सेविता रहः has to be construed thus. (अतः अहमस्या) रहः सेविता, न सेव्यः. I am to pay her homage, not she to me.

बकुलावलिके etc. This is only a hint to Bakulāvalikā to go forth and leave the couple alone. For a similar situation see Śākuntala, III Act where Priyaṁvadā says:—अनसूये, यथैष इतस्ततो दत्तदृष्टिः पर्युत्सुको मृगपोतको मातरमन्वेषते । एहि संयोजयाव एनम् ।

Page 123. Verse 13. As soon as they are left alone, the king addresses his words of love thus—विसृज सुन्दरि etc. Compare this verse with the following śloka of Śākuntala addressed by Dushyanta to his sweetheart. अयं स ते तिष्ठति संगमोत्सुको विशङ्कसे भीरु यतोऽवधीरणाम् । लभेत वा प्रार्थयिता न वा श्रियं श्रिया दुरापः कथमीप्सितो भवेत् ॥ The vocative of address सुन्दरि shows that the king is no longer able to brook any delay, being completely won over by her beauty. संगमसाध्वस means nervousness preventing a union. The commentator interprets it as 'fear from anybody else in uniting with me.' सहकारतां गते मयि त्वमतिमुक्तलताचरितं परिगृहाण. This is an invitation to Mālavikā by the king to have

an embrace in the Latāveshṭitaka form. For a definition of this form of embrace, see the following sūtra in the Vātsyāyanatantra :—लतेव शालमावेष्टयन्ती चुम्बनार्थं मुखमवनमयेत् । उद्धृतमन्दसीत्कृता तमाश्रिता वा किंचिद्रामणीयकं पश्येत्तल्लतावेष्टितकम्.

भट्टिनी refers to Irāvatī.

Verse 14. **दाक्षिण्यं नाम** etc. The vocative बिम्बोष्ठि indicates the king's eagerness to kiss her lips. The members of the family of Agnimitra are called Bāimbikas, perhaps because they are descended from Bimbasāra or from some other king having Bimba in his name. दक्षिणस्य भाव: दाक्षिण्यं. This alone accounts for my previous apologetic attitude towards Irāvatī. बिम्बे इव ओष्ठौ यस्याः तत्र संबुद्धिः बिम्बोष्ठि. Note the peculiar sandhi rule applicable here :—ओत्वोष्ठयोः समासे वा. तत् has the force of तथापि However. The courtesy to Irāvatī was shown merely in the mechanical discharge of a hereditary duty. But the be-all and end-all of my life lies in my hopes for you.

Page 124. Verse 15. **हस्तं कम्पवती** etc. This verse brings out the मुग्धावस्था of Mālavikā of the रतवामा type. A parallel of this is to be found in the following verse of Kumārasambava :—व्याहृता प्रतिवचो न संदधे गन्तुमैच्छदवलम्बितांशुका । सेवते स्म शयनं पराङ्मुखी सा तथापि रतये पिनाकिनः ॥ When the king extends his hand to untie her girdle, Mālavikā wards it off. रशनायां व्यापार: रशनाव्यापारः, तस्मिन् लोला अङ्गुलयो यस्य तं रशनाव्यापारलोलाङ्गुलिम्. When

embraced forcibly, she hides her breasts with her hands. स्तनयोरावरणं, तस्य भावः तां स्तनावरणतां The state of being a cover for the breasts. The subject एषा governs the predicates रुणद्धि, नयति, साचीकरोति and निर्वर्तयति which occur in the four feet of the verse in order. मे at the end of the verse is also to be taken to the third foot so as to form the Genitive absolute :—पातुमुन्नमयतो मे. The genitive absolute is generally formed when disregard is intended to be conveyed. Vide Pāṇini's sūtra:—षष्ठी चानादरे. Regardless of my lifting it for kissing, she turns away her face. प्रकृष्टे पक्ष्मणी ययोस्ते. पक्ष्मले नेत्रे यस्मिंस्तत् पक्ष्मलनेत्रं. व्याजेनापि means 'even under the guise of disapproval.' एव after निर्वर्तयति shows that the king does not feel aggrieved by her apparent disagreement.

Page 125. तेन हि means since Gāutama is alone. संशयान्मुक्तं Saved from danger. तेन हि suggests that the reason for Irāvatī's going forward is to meet Gāutama to enquire of his health, which is fully set out by the sentence संशयान्मुक्तं भर्तुः प्रियवयस्यं प्रेक्षितुं. But the word च at the end of this sentence will not be consistent unless Irāvatī has something else in her mind. This is made clear by the succeeding sentence of Nipuṇikā—सावशेषमिव भट्टिन्या वचनम्. Your sentence seems as though unfinished. The other object is to propitiate her lord in the picture. The picture referred to here seems to be the one referred to already as hanging in the Samudragṛha, about

which there has been already a sensational dialogue between Bakulāvalikā and Mālavikā.

Page 126. उपचारातिक्रमं refers to the conduct of Irāvatī in turning a deaf ear to the entreaties of her husband on bended knees. न मे एष मत्सरस्य कालः. This is not the time for me to harbour envy. The reason for this becomes clear in the next Act, viz., that her son has been engaged in the onerous duty of guarding the sacrificial horse of his grandfather Pushpamitra and that she is therefore deeply concerned in his well-being. तव खलु बहुमानं वर्धयितुं Simply to respect your wishes. आर्यपुत्रस्य प्रियं comprehends the release of Mālavikā and bringing about a wedlock between her and the king.

Page 127. नागरिका is the name of the messenger-girl of the queen sent to Irāvatī. This is the only occasion in which this character appears on the stage. It is to be noted that the reply of Irāvatī does not contain a specific approval of the course proposed to be adopted by the queen.

Page 128. पापम् An untoward thing. उत्स्वप्नायते is a verb formed from the noun उत्स्वप्नः which means an utterance in a dream. आत्मने हितः आत्मनीनः a well-wishing friend. सर्वकालं is an Accusative of time. Vide Pāṇini's Sūtra :—कालाध्वनोरत्यन्तसंयोगे. स्वस्तिवाचन-मोदकैः With sweets presented at the time of invoking the blessings of Brahmins and others. स्वस्तिवाचन

refers to the process by which a person seeks the blessings of elders in statements which generally end with महान्तोऽनुगृह्णन्तु and the persons thus addressed say in their turn तथास्तु for every such prayer.

Page 129. इरावतीमतिक्रामन्ती भव Excel Irāvatī, naturally in point of सौभाग्य i.e., by being better loved by the king.

Page 130. अहं पुनर्जाने I rather thought.

Page 131. मिथुनस्य Of Mālavikā and the king. The प्रतिज्ञा attributed to Bakulāvalikā is that of joining the king with Mālavikā. दूत्यानुरूपोऽधिकार: दूत्याधिकार:, स विषयो यस्या: दूत्याधिकारविषया Whose object is the discharge of the duties of a Dūtī. Dūtīs play an important part in love-plays in Sanskrit. They serve as an overbridge between the hero and the heroine. Bakulāvalikā is an ideal Dūtī. किं नु खलु etc. It rains, not because frogs rattle. The king loves Mālavikā, not because I act the intermediary. The rain falls of its own accord. Frogs simply indicate the rainfall. The king loves her of his own accord. I simply follow him. देवो वर्षति is an idiomatic expression for stating 'It rains.' मा तावत् Vidūshaka assumes an apparently impartial attitude and passes this remark on the conduct of Irāvatī.

Page 132. स्थाने is an Indeclinable meaning proper, and अस्थाने is the opposite of it. तथा हि is generally used where a preceding brief statement

is sought to be substantiated by a succeeding amplification.

Verse 16. वरा तनुः यस्याः तत्र संबुद्धिः वरतनु A damsel possessed of an excellent body. हे वरतनु, तव मुखं कारणात् ऋते कदा क्षणमपि कोपपात्रतामागतम्. पर्व includes both the Full Moon and the New Moon days. In the context it refers only to the Full Moon, because the eclipse of the Moon is described in the stanza. The analogy is between the night and Irāvatī, the moon and Irāvatī's face, the eclipse and Irāvatī's indignation, and the absence of the Full Moon and want of sufficient cause.

Page 133. Verse 17. एते in the verse refers to Mālavikā and Bakulāvalikā.

निपुणिके गच्छ etc. This statement of Irāvatī proceeds on the assumption that the queen has released them from the cellar. Mādhavikā is the female guard of the cellar. कर्णे कथयति. Nipuṇikā tells Irāvatī the scheme of Vidūshaka and the consequent release of the two prisoners.

Page 134. कामतन्त्रसचिव Private secretary to the king in the department of love. The forgetting of Gāyatrī is treated as the worst curse for a Brahmin. Vasulakshmī is the younger sister of Dhāriṇī.

Page 135. संज्ञापयामि 1st person singular, Present tense, of the causal form of ज्ञा with सं, to be

in one's senses. सपक्षः refers humorously to Vidūshaka, because the monkey and himself belong to the same category. Or it may refer to the king, because the king is Vidūshaka's Sapaksha or friend.

Page 136. पञ्चानां रात्रीणां समाहारः पञ्चरात्रं तस्मिन् पञ्चरात्रे. The masculine gender laid down by Pāṇini :—रात्राह्वाह्नाः पुंसि is overruled by the Vārtika—संख्यापूर्वं रात्रं क्लीबम्. सत्यप्रतिज्ञा refers to the promise of Dhāriṇī to give Mālavikā what she wants.

END OF THE FOURTH ACT.

THE FIFTH ACT

The Fifth Act begins with a Praveśaka which, according to its definition already explained, is a dialogue carried on fully by low characters. The two characters that carry on the conversation in this Interlude are the female garden-keeper whose name is Madhukarikā and the hunchbacked attendant of the queen called Sārasaka. In the course of the dialogue it is known that the army of Agnimitra has vanquished the king of Vidarbha and released Mādhavasena from prison and that the queen is going to grant Mālavikā her desire by giving her in matrimony to the king. The former is an incident of the past, and the latter of the future.

Page 137. अनुष्ठितनियोगं indicates that the queen had commanded the garden-keeper to prepare a platform at the foot of the Aśoka.

Page 138. चतसृणां शालानां समाहारः चतुःशालं A meeting place of four roads. दक्षिणा is defined by Mīmāṁsakas as ऋत्विगानतिसाधनीभूतद्रव्य or the hire for procuring the services of an officiating priest.

Page 139. प्रापयिष्यामि. The object of this verb is इमां पेटिकां understood. सेनापतिना. The word पति at the end of a compound is to be declined like हरि. Vide Pāṇini's sūtra :—पतिः समास एव. दक्षिणायाः अर्हः दक्षिणीयैः. मङ्गलगृह is the apartment where worship of God and similar other religious functions are performed.

Page 140. वशीकृतः किल. Herein is narrated the most important incident for which this Interlude is put in. Vīrasena is the commander-in-chief of Agnimitra's army. विजयार्थं दण्डाः विजयदण्डाः Forces for the purpose of conquest. Mādhavasena, soon after his release, has sent a present consisting of valuable gems, riding horses, elephants etc., and a retinue consisting mostly of maid artists. With them a messenger has been sent, who is to see the king the next day.

Page 142. Verse 1. परभृतकलव्याहारेषु. The gist of this śloka is that while the king remains quite at ease in the garden of his city, his foe has been crushed abroad by his army. Construe :—अङ्गवान् अनङ्ग इव त्वं

परभृतकलव्याहारेषु आत्तरतिः सन् विदिशातीरोद्यानेषु मधुं नयसि. हे वरद प्रबलस्य ते रिपुः ते विजयकरिणां आलानत्वं गतैः वरदारोधोवृक्षैः सह अवनतः. Vidiśā is the name of Agnimitra's city, Modern Bhilsa, and तीर means outskirts. The plural in उद्यानेषु suggests the multiplicity of the plots of the garden occupied by the king. The points of similarity between the king and God Cupid are these. The king takes delight in hearing the sweet voices of cuckoos. Cupid uses the voices of cuckoos as one of his accompaniments to instil passion in the minds of men. Both these ideas are concurrently conveyed by the expression परभृतकलव्याहारेषु आत्तरतिः. The king spends the spring season happily. Cupid takes the spring with him. Both these ideas are deftly conveyed by one expression मधुं नयसि. प्रकृष्टं बलं यस्य तस्य Whose army is powerful. Varadā is the name of a river in Vidarbha where the militant forces were stationed. It corresponds to the modern Wardha, a tributary of the Godāvarī. The army of Agnimitra consisted of a large number of elephants which by their might easily uprooted the trees to which they were tied, and consequently the trees fell down. In the same way Agnimitra's foe also was cowed down to submission. The vocative वरद prognosticates the future grant of territories to Yajñasena and Mādhavasena.

Verse 2. **विरचितपदं** etc. हे **सुरोपम.** सुरेण उपमा यस्य तत्र संबुद्धिः. This is in keeping with the comparison

that is instituted later on in this śloka between Lord Kṛshṇa and the king. क्रथकैशिक is another name of the Vidarbha country. The plural is used at the end of the word, because in Sanskrit, words denoting countries are generally used in the plural number. उभयोश्चरितं क्रथकैशिकान् मध्येकृत्य स्थितं. This implies that the only next person to display heroic feats in the land of Vidarbha after Kṛshna was our hero Agnimitra. उभयोः refers to Kṛshṇa and the king. मध्येकृत्य is one word meaning—having in the middle. The valour of both Kṛshṇa and Agnimitra contains within its fold the land of Vidarbha. In other words the marvellous feats of both these persons have spread throughout the Vidarbhadeśa, perhaps also beyond it as is suggested by the expression मध्येकृत्य. चरितं is qualified by the adjective विरचितपदम्. Whenever poets desire to compose poetry they can only think of Kṛshṇa and Agnimitra. वीरप्रीत्या suggests that poets are actuated solely by love for the ideal hero in composing songs about Kṛshṇa and the king. The idea denoted by the word उभयोः is amplified by the next two feet of this verse beginning with तव हृतवतः. दण्डानीकैः विदर्भपतेः श्रियं हृतवतस्तव refers to Agnimitra. परिघगुरुभिः दोर्भिः रुक्मिणीं प्रसह्य हृतवतः शौरेश्च refers to Kṛshṇa. विदर्भपतेः श्रियं may be even taken as qualifying रुक्मिणीं, in which case it would mean रुक्मिणी who is no other than the goddess Lakshmī born of the king of Vidarbha. प्रसह्य as modifying हृतवतः is applicable both in the case of Kṛshṇa and

the king. रुक्मिणीं meaning abounding in wealth may also be taken along with the third foot which refers to the king by treating it as an adjective of विदर्भपते: श्रियं. Here the analogy is to be noticed between the king and Kṛshṇa, the king's forces and Kṛshṇa's mighty arms, and the wealthy kingdom of Vidarbha and Rukmiṇī, daughter of the king of Vidarbha. The plural in दोर्भिः is justified because of the four hands of Vishṇu.

Page 143. जयस्य शब्दः, जय इति शब्दो वा जयशब्दः, तेन सूचितं प्रस्थानं यस्य सः जयशब्दसूचितप्रस्थानः Whose starting is indicated by the cries of victory.

Verse 3. कान्तां etc. The king's mind feels both miserable and happy, miserable because an interview with Mālavikā is beyond his reach, happy because the hostile king of Vidarbha has been subjugated. It is compared to a lotus which by reason of the Sun is blooming and at the same time tending to close on account of showers of snow.

एकान्तसुखितः Enjoying unalloyed happiness. The idea is that out of the feelings of misery and happiness admitted by the king the former will disappear and the latter will remain. It also suggests that Vidūshaka is in possession of facts which would warrant a happy forecast.

Page 144. In अद्य किल etc. Vidūshaka gives out his reason for his sanguineness.

Page 146. Verse 4. अग्रे विकीर्ण etc. The whole of the first ardha and परिणामाभिमुखं in the second ardha are adjectives qualifying ऋतोर्यौवनम्. The spring which is on the other side of its noontide makes the heart excited. The excitement is perhaps due to the fact that the spring, the fittest season for enjoying the honeymoon, is fast disappearing. परिणामाभिमुखं expressly means tending to close. The two visible signs of the impending departure of the spring are described in the first half of the verse by a single compound word. The two signs are the fall of flowers from the Kuravaka trees and the richness of ripe fruits on the mango trees. अग्रे विकीर्णाः कुरवकाः यस्मिंस्तत् अग्रेविकीर्णकुरवकं, फलानां जालानि फलजालानि तैः विभिद्यमानाः सहकाराः यस्मिंस्तत् फलजालविभिद्यमानसहकारं. अग्रेविकीर्णकुरवकं च तत् फलजालविभिद्यमानसहकारं च अग्रे...सहकारं.

दत्तं नेपथ्यं यस्मै सः दत्तनेपथ्यः.

Verse 5. **सर्वाशोक** etc. This verse would suggest to the mind of a Sahṛdaya the picture of the heroine in whom all the affections of the king have become exclusively concentrated. The other ladies of the harem like the other Aśoka trees that put forth flowers in the infancy of the spring have had their days and have now ceased to be of interest to the king whereas Mālavikā like the Aśoka in question which now appears with a thousandfold greater richness of beautiful flowers has now become the object of the king's all-engrossing attention.

The suggestion of the heroine's picture to the mind's eye will receive confirmation if we bear in mind Mālavikā's own statement in the Third Act comparing herself to the Aśoka tree before it put forth flowers—अयं स ललितदोहदापेक्षी अगृहीतकुसुमनेपथ्यः उत्कण्ठितायाः ममानुकरोत्यशोकः ।

Page 147. Verse 6. **मामियं** etc. Construe. इयं देवी मामभ्युत्तिष्ठति This queen greets me. The word देवी is qualified by the phrase प्रियया विनयात् अनूत्थिता Followed by my beloved modestly standing behind. The verb स्था with उद्, though intransitive by itself, becomes transitive by the force of the preposition **अनु.** A similar use may be seen in expressions like अन्वासितमरुन्धत्या. विनयादनूत्थिता qualifies both देवी and वसुमती. विनयात् may be taken to modify both अनूत्थिता and अभ्युत्तिष्ठति. विस्तृतहस्तकमलया is an adjective of double meaning qualifying both प्रियया and नरेन्द्रलक्ष्म्या. As applicable to Mālavikā, it has to be split up thus :—हस्तः कमलमिव हस्तकमलं, विस्तृतं हस्तकमलं यस्याः सा तया. The विस्तार referred to herein is due to the añjalibandha in which the hands are joined together. As applicable to Narendralakshmī, the compound has to be dissolved thus. हस्ते कमलं हस्तकमलं, विस्तृतं हस्तकमलं यस्याः तया In whose hand there is a full-blown lotus. The allusion here is to the traditional notion that Goddess Lakshmī has a lotus flower in her hand. नरेन्द्रलक्ष्म्या विनयादनूत्थिता वसुमतीव. The comparison of Mālavikā with the Goddess of wealth and Dhāriṇī with the Mother Earth

suggests that Mālavikā is highly suitable for the enjoyment of the king and Dhāriṇi will be kind enough to tolerate it. In the place of विस्तृतहस्तकमलया there is also a reading विस्मृतहस्तकमलया according to which Mālavikā is actually identified by the poet with Goddess Lakshmī without and forgetful of the lotus flower which she used to hold in her hand.

जानामि etc. The idea is that Mālavikā is aware of the fact that queen Dhāriṇī desires to give her in marriage to the king. The reason for the trembling of Mālavikā's heart like water on a lotus leaf is due to her apprehensions as to what would actually take place. The throbbing of the left eye in the case of women is believed to be an auspicious omen. Refer to the following verse of Rāmāyaṇa in the Sundara Kāṇḍa describing the state of Sītā just before her meeting Hanūmān :—

तस्याः पुनर्वामिमरालपक्ष्मराजीवृतं कृष्णविशालशुक्लम् ।
प्रास्पन्दतैकं नयनं सुकेश्या मीनाहतं पद्ममिवाभिताम्रम् ॥

Page 148. Verse 7. **अनतिलम्बि** etc. Here Mālavikā is compared to a night of the Chāitra month in the spring. Just as the vernal night shines white by the light of the rising Moon, Mālavikā shines by her white silk dress. Corresponding to the stars in the night, there are ornaments on the person of Mālavikā. नातिलम्बत इति अनतिलम्बि, अनतिलम्बि दुकूलं निवस्त इति

अनतिलम्बिदुकूलनिवासिनी. The white silk garment and ornaments are put on her in view of her fast approaching wedding. उदये उन्मुखी चन्द्रिका यस्यां सा उदयोन्मुखचन्द्रिका.

Page 149. Verse 8. नार्य etc. Construe:—अयमशोकः देव्याः ईदृशानां सत्काराणां भाजनत्वं न नेयो न. The सत्कारs referred to are the bidding of Dhāriṇī to Mālavikā to perform its Dohada, her bidding to the garden-keeper to erect a platform at its foot and her fixing it as the rendezvous for the king to meet herself and Mālavikā. The reason why the Aśoka deserves all the respect shown by the queen is furnished by the latter half of the verse. While the Aśoka treated with contempt the bidding of Dame Spring to put forth flowers, it has tamely followed the bidding of the queen.

Page 150. Verse 9. अहं रथाङ्गनामेव etc. रथाङ्गनामा means the Chakravāka bird. The male and female Chakravākas separate during nights and unite in the daytime. The king corresponds to the male Chakravāka, Mālavikā to the female Chakravāka, and Dhāriṇī to the night which does not admit of a union between the two. नौ is the Genitive dual of अस्मद्.

Page 152. उपसर्पतां Imperative 3rd person dual of सृप् with उप to approach. निषीदतं Imperative 2nd person dual of सद् with नि to sit.

Page 153. कनीयसी is the comparative form of युवन् with the feminine suffix. युवन् is positive, यवीयस् or कनीयस् is comparative, and यविष्ठ or कनिष्ठ is superlative. That Mālavikā is the younger sister of Mādhavasena is now for the first time publicly made known in the play through the two artist girls.

Page 154. Sandalwood is too high and sacred a thing to be used for shoes. The poet now begins to unravel the mystery about the advent of Mālavikā in the king's palace. When her brother Mādhavasena fell into the hands of his foe, his minister Sumati effected her escape. This portion of the story is narrated by one of the artist girls.

Page 155. The further developments are unknown to them, but known to the nun Kāuśikī who takes up the story at that stage and carries it through. As soon as she begins to narrate the story, she is recognized by the two artist-girls to be Kauśiki, the sister of minister Sumati.

Page 156. From स इमां Kāuśikī's narration of the story begins. Sumati took Mālavikā and Kāuśikī secretly and mingled in a company of merchants travelling towards Vidiśā so that he might reach Agnimitra.

Page 157. Verse 10. On the way a band of robbers appeared before the merchant-sojourners. The host

of robbers is described in the verse तूणीरपट्ट etc. प्रति-रोधकानाम् अनीकं आविरभूत्. All the other words in the śloka are adjectives to अनीकम्. तूणीराणां पट्टैः परिणद्धानि भुजानां अन्तरालानि यस्य तत् तूणीरपट्टपरिणद्धभुजान्तरालम्. Quivers are generally carried on the back, but the straps go round from one side of the shoulder to the breast lower down the arm-pit at the other end. पार्ष्णि-मभिव्याप्य आपार्ष्णि, तथा लम्बत इति आपार्ष्णिलम्बी, शिखिनां बर्हाणि शिखिबर्हाणि तेषां कलापः शिखिबर्हकलापः, आपार्ष्णिलम्बी चासौ शिखिबर्ह-कलापश्च तस्य धारि आपार्ष्णिलम्बिशिखिबर्हकलापधारि. The robbers have got peacocks' feathers hanging right up to the heels. कोदण्डानि पाणिषु यस्य तत् कोदण्डपाणि. They have bows in their hands. निनदत् is the present participle of नद् with नि to roar. दुःखेन प्रसोढुं शक्यं दुष्प्रसहं, आपातेन (or आपातेनापि) दुष्प्रसहं आपातदुष्प्रसहं Difficult to with-stand on account of the suddenness of attack or difficult to withstand even in a slight encounter.

Page 158. Verse 11. **इमां** etc. पर्याप्तुं इच्छुः **परीप्सुः** Desirous of saving. दुर्गते In the calamity. **भर्तृप्रियः** may be dissolved as भर्तुः प्रियः or भर्ता प्रियो यस्य सः, the latter being more appropriate to the context. न विद्यते ऋणं यस्य सः अनृणः, तस्य भावः आनृण्यम् Freedom from debt or obligation. Sumati discharged his obligation to his master by sacrificing his dear life in order to pro-tect his master's daughter Mālavikā. असुभिः. Note असुः is always plural. Vide Amara:—पुंसि भूम्न्यसवः प्राणाः.

तनुं त्यजन्तीति तनुत्यजः तेषां तनुत्यजां means mortals i.e., those who are bound to leave their bodies. ईदृशी

लोकयात्रा Such is life in the world. शोचितुमर्हः शोच्यः. असफलं सफलं संपद्यमानं कृतं सफलीकृतं भर्तृपिण्डं येन सः सफलीकृतभर्तृपिण्डः Who has justified the feed of his master. Death being common to all mortals, Sumati has excelled all others by courting death for the purpose of repaying his obligation to his master. There is no reason for lamenting his death.

Page 159. अग्निसात्कृत्य. The suffix सात् at the end of अग्नि has the force of अधीन. Vide Pāṇini's sūtra :—तदधीनवचने. पुनर्नवीकृतवैधव्यदुःखया. The grief on account of the loss of her husband became renewed or re-doubled by the death of her brother. तव अयं त्वदीयः तं त्वदीयं. अवतीर्य is the Indeclinable past participle of तॄ with अव to arrive at. कषायेण रञ्जिते काषाये. Yellow robes are generally worn by ascetics. युक्तं सज्जनस्यैष पन्थाः. This shows that the Buddhistic religion was tolerated in the courts of Hindu princes of those days and that the religious order of Buddhistic mendicants commanded profound respect at the hands of Hindu kings and that they were even allowed to influence deeply domestic affairs in the Royal household. अटव्यां भवाः आटविकाः तेभ्यः आटविकेभ्यः From the foresters. लब्धः प्रवेशः यया तया लब्धप्रवेशया. अवसान is the noun form of सो with अव to end.

Page 160. Verse 12. The insult to Mālavikā brought about by adversity is set forth in the verse प्रेष्यभावेन etc. Just as a white silk cloth fit for wearing on festive occasions ill deserves to be used as

a bathing towel Mālavikā who merits the term of queen has been unjustly treated as a servant. स्नात्यनेनेति स्नानीयं, स्नानीयं च तत् वस्त्रं च तस्य क्रियया स्नानीयवस्त्रक्रियया.

शान्तं पापं is used to deny a preceding statement made by another and to express that it is most disagreeable. शान्तं is formed by a combination of the root शम् and the क्तप्रत्यय which is ordinarily a past passive or active participle. In the context, क्तप्रत्यय denotes the future tense and the desire of the speaker. Vide Pāṇini's sūtra :—आशंसायां भूतवच्च which means that the terminations conveying the past and present tenses are optionally used to denote also the future, provided the desire of the speaker is intended to be expressed. Therefore strictly speaking, शान्तं पापं = पापं शाम्यतु Let the sin of suppression subside.

Page 161. The reason for Parivrājikā's suppression of the parentage of Mālavikā is set out in इयं पितरि etc. देवयात्रार्थमागतेन देवयात्रागतेन. सिद्धः आदेशो यस्य तेन सिद्धादेशेन By one whose prediction never fails. प्रविश्य कञ्चुकी. The explanation of this stage-direction is beset with considerable difficulty, because there is no previous direction for the exit of the chamberlain and as such his entry is ununderstandable. Pandit R. V. Krishnamachariar suggests the meaning that the chamberlain who has been all along remaining at a distance from the time when he introduced the artist girls now comes near the king. In that

case there is the further difficulty in the explanation of the statement कथान्तरेणान्तरितमिदममात्यो विज्ञापयति which shows that he is delivering a message of the minister to the king. When was the message communicated to the chamberlain by the minister? Formerly another message was sent by him regarding the introduction of the artist girls. Mr. Krishnamachariar's suggestion is that firstly the minister sent the message relating to the artist girls, which was duly communicated by the chamberlain, then the king bids the chamberlain bring the two artist girls, and while he is out to bring them the minister must have communicated the second message which by reason of the imminent introduction of the artist girls was forgotten by the chamberlain up to now and therefore he delivers the second message as soon as he recalls it. In this interpretation, कथान्तरेणान्तरितं would mean—forgotten by the chamberlain himself by reason of the talk about another topic. There is also another explanation which seems to be more acceptable. प्रविश्य itself must be taken in the sense of निष्क्रम्य पुन: प्रविश्य. The chamberlain goes out of the stage and returns in a minute. According to this interpretation कथान्तरेणान्तरितं would mean that the minister himself withheld the information, because he had other urgent duties to attend to. It is quite natural that the minister would have numberless duties, particularly relating

to disarmament, soon after the conquest, and they having been finished, the minister awaits the orders of the king regarding the disposal of the kingdom conquered recently. The word अन्तरित is better interpreted by the word 'intercepted' than 'forgotten.' That means that the minister has always been anxious to send the message to the king, but by reason of more important pressing work at hand he has been unable to do it, and that he does it at the earliest possible opportunity. The interpretation which would attribute forgetfulness either to the minister or to the chamberlain would detract from their character as an ideal minister or an ideal chamberlain. Moreover, the second message being a political one and as such more heavy than the introduction of the artist girls, it is not likely that a vigilant chamberlain would forget it. In the second of the interpretations कथान्तरेणान्तरितमिदममात्यो विज्ञापयति may be taken to be one sentence whereas according to Mr. Krishnamachariar's construction we have to split it up as two sentences viz., कथान्तरेणान्तरितमिदम् and अमात्यो विज्ञापयति. The present tense in विज्ञापयति would be more appropriate to the theory that the information was given by the minister just then. In any event the word प्रविश्य has to be strained in the context. विदर्भगतं means relating to the Vidarbha kingdom. द्वयोः राज्ञोः भावः कर्म वा द्वैराज्यं Bifurcation.

Page 162. Verse 13. तौ refers to Yajñasena and Mādhavasena. पृथक् means separately. Yajñasena will rule over half of the kingdom divided by metes and bounds, and Mādhavasena will be the ruler of the other half. The line of demarcation between the two dominions is set out by the words वरदाकूले उत्तरदक्षिणे. One of them will be the ruler of the tract to the north of the river Varadā, the other of the tract to the south. शिष्टाम् Imperative mood, 3rd person dual of शास् to rule. नक्तं च दिवा च नक्तंदिवं—an Indeclinable meaning day and night. शीतकिरण is the Moon, because his rays are cool. उष्णकिरण is the Sun, because his rays are hot. Just as the Sun and the Moon divide the day and the night between themselves, Mādhavasena and Yajñasena will divide the kingdom between themselves.

भर्तृदारकः refers to Mādhavasena. जीवितसंशयात् refers to the danger to life apprehended from his cousin and foe, Yajñasena.

Page 163. दृश्यत इति दर्शनं meaning view.

Verse 14. द्विधा विभक्तां qualifies both श्रियं and धुरं. उद्वहन्तौ qualifies both नृपती and रथाश्वौ. निदेशे is governed by both the nouns in the possessive case—ते and संग्रहीतुः. परस्परोपग्रहनिर्विकारौ applies both to नृपती and रथाश्वौ. Construe:—द्विधा विभक्तां श्रियं उद्वहन्तौ तौ नृपती परस्परोपग्रहनिर्विकारौ सन्तौ ते निदेशे, द्विधा विभक्तां धुरमुद्वहन्तौ रथाश्वौ परस्परोपग्रहनिर्विकारौ सन्तौ संग्रहीतुः निदेशे इव स्थास्यतः. In the place of परस्परोपग्रहनिर्वि-

कारौ some books read परस्परानुग्रहनिर्विकारौ which means who by virtue of mutual friendship would be at peace. The word उपग्रह has been interpreted by the commentator to mean उपयोगेन according to which the compound would mean—who would be mutually helpful and therefore at peace. But it would be more natural to construe उपग्रह to mean obstruction or प्रतिबन्ध. The idea is that by establishing these two rulers side by side, one will act as a check upon the other and the balance of power would be maintained so that there will be no further trouble to Agnimitra from either.

प्राभृत means a present. प्राभृतेन सह वर्तत इति सप्राभृतकम्. It will presently be made clear that the present is sent by Pushpamitra to his son Agnimitra. अनुष्ठिता प्रभोराज्ञा. The command referred to here is the one to the chamberlain to communicate to the minister to direct the commander-in-chief to execute the orders of the king with reference to the establishment of two kingdoms under the rulership of Yajñasena and Mādhavasena. पुन: following अथै indicates that a different topic is introduced. Pushpamitra was originally the commander-in-chief of the Māuryan king Bṛhadratha who was slain by him, and he afterwards installed his own son Agnimitra in the kingdom, himself preferring to be the commander-in-chief as before. This event is also chronicled in the Vishṇupurāṇa.

Page 164. **स्वस्ति** etc. Note carefully the ancient mode of letter-writing. The following particulars are enumerated in order:—The news of happiness, the place of writing, the description and name of the sender, the description, name and residence of the addressee, greetings and the body of the letter beginning with 'Be it known' in which the actual message is set out.

Page 165. राजयज्ञ is the Aśvamedha sacrifice. Vasumitra is the son of Agnimitra.

Verse 15. वाजिनां राजा वाजिराजः. The word राजन् at the end of a Tatpurusha compound becomes राज. Vide Pāṇini's sūtra:— राजाहःसखिभ्यष्टच्.

आश्वसिति. Note the interception of इ between the root and the termination, which is a peculiarity in the case of the following roots रुद्, स्वप्, श्वस्, अन् and जक्ष् when followed by a strong termination whose initial letter is any consonant other than य. Vide Pāṇini's sūtra :—रुदादिभ्यः सार्वधातुके.

Page 166. For a full story of Sagara and his sacrifice, refer to Rāmāyaṇa, Bālakāṇḍa, sargas 39 to 41. कालेन हीनं न भवति यथा तथा अकालहीनं In such a way as it would not be deprived of its proper time, i.e., in time. विगतरोषचेतसा. The rage of Agnimitra may be against his father, because he engaged his son in a risky enterprise likely to endanger his life without his permission, or the anger may be against the Yavanas who dared to affront his son. In the

latter interpretation Pushpamitra may be treated as consoling his son in view of the fact that no room ought to be given to passion or ill-feeling at a time when the auspicious sacrifice is to be performed. Another commentator draws largely on his imagination to suggest that the word विगतरोषचेतसा indicates previous ill-feeling between Pushpamitra and his son which alone accounts for his separate residence and that the comparison of Vasumitra with Aṁśumān suggests that Agnimitra stands on a par with Asamañja. It seems the said commentator goes too far, for it is hardly likely that our poet would have treated his hero as equal to Asamañja when in all other contexts he is represented as an ideal hero. If at all any ill-feeling is suggested, it must not be due to any fact other than that the son was put to undergo this very heavy risk without his father's permission. इति at the end of the letter is to be taken along with विदितमस्तु. जाया च पतिश्च दम्पती. Vide Pāṇini's sūtra:—राजदन्तादिषु परं and its Vārtika:—जायाशब्दस्य जंभावो दंभावश्च वा निपात्यते. Vide Amarakośa:—दम्पती जम्पती जायापती भार्यापती च तौ.

Verse 16. वीर: पति: यस्याः सा वीरपत्नी. Note the interception of न् in पति in the compound. Vide Pāṇini's sūtra:—नित्यं सपत्न्यादिषु. वीरं सूत इति वीरसूः. तनयात् The Ablative here is to be explained either by the Vārtika ल्यब्लोपे कर्मण्यधिकरणे च in which case it may be amplified as तनयं निमित्तीकृत्य, or by the Sūtra— विभाषा

गुणेऽस्त्रियाम् in the peculiar Yogavibhāga interpretation without the word गुणे.

P. 167. V. 17. ऊरोः जन्म यस्य सः ऊरुजन्मा. The story of Aurva is elaborately mentioned in Mahābhārata, Ādiparva, Sargas 194 to 196. One Kshattriya king, Kṛtavīrya by name, performed a big Soma sacrifice at the end of which he gave away most of his wealth by way of Dakshiṇā to his officiating priest born of the sage Bhṛgu. After the death of the king, his descendants were reduced to abject poverty and consequently approached the descendants of Bhṛgu, imagining that they had a moral claim to get back the money given away to them by their ancestor. The Bhārgavas were very reluctant to part with their money. But being afraid of aggression from the Kshatriyas, some dug the earth and hid their wealth there, some gave it away to other Brahmins, and some were forced to give it to the descendants of Kṛtavīrya. Later, when once a Kshattriya of the royal family happened to dig the earth, he found plenty of money stored and hidden in the ground which he showed to his friends whereupon the warriors of the royal family were enraged at the Bhārgavas whom they shot down by arrows. The whole family of Bhṛgus was about to become extinct, because the Kshattriyas slew not only the adults and male members of the Bhṛgu race but also the women and children in the womb. Out

of fear from the Kārtavīryas, the Bhṛgu women fled to distant places, out of whom one Brahmin woman fled to the Himālayas. By that time she had conceived a child which she bore not in the womb as usual, but in her thigh so as to protect the child from the notice of Kshattriyas. She bore the child for a hundred years. When this matter was brought to the notice of Kārtavīryas by another woman, they came ferociously and attempted to destroy the unborn child, but the child who was known as Āurva came out of his own accord with enormous brilliance which dazzled the eyes of Kārtavīryas and made them blind. Then Āurva took upon himself the vow of destroying the whole world for having permitted his ancestors to be slain unrighteously. At this stage his deceased ancestors intervened and requested him to forbear from the terrible task which he had undertaken. To this Āurva replied that since he had once let out his anger outrun, it would not stop until its object was achieved and that it would otherwise consume himself. His ancestors on the other hand finally succeeded in directing the fire of his anger to be let into the ocean for consuming the waters there, and thus his anger at last found a vent. This fire took a face like that of a horse, and it is called वडवाग्नि.

Page 169. साधारण: खलु etc. This is because Dhāriṇī's son is treated by every woman in the

harem as her own son. सदृशं खलु etc. By this Irāvatī endorses her approval of Dhāriṇī's endeavour.

Page 170. प्रियनिवेदन refers to the news of the son's victory. इदं पारितोषिकं. Mālavikā is referred to as the prize given to the king on the occasion of his delivering a happy news. किमवधीरयति. This question is put by the queen, because the king did not take up the hand of Mālavikā at once. The king's idea is that she should be married as a queen and not as an ordinary consort like Irāvatī. राजा विदूषकमवेक्षते. The idea of the king in looking at Vidūshaka is that Vidūshaka should make it clear that Mālavikā should be conferred the status of a queen by Dhāriṇī herself.

Page 171. एतस्या राजदारिकायाः etc. Mr. Krishnamachariar infers from this statement that Dhāriṇī was a bit reluctant at first to confer the status of a queen on Mālavikā. But the later stage-direction स्मृत्वा and Dhāriṇī's statement अभ्युदयकथया उचितं न लक्षितं rather show Dhāriṇī's forgetfulness of the formalities than her reluctance in conferring the queen's status on Mālavikā.

Verse 18. अप्याकरसमुत्पन्ना etc. The nominative of address कल्याणि as applied to Dhāriṇī is quite apt here, because she brings about the marriage of Mālvaikā and the king. This verse reminds us of the passage in Raghuvaṁśa रत्नं समागच्छतु काञ्चनेन which

our poet uses on the eve of the marriage between Indumatī and Aja. The implication in this verse is that just as a gem deserves a golden setting only after being polished, Mālavikā deserves to join the king only after being made a queen by Dhāriṇī.

कौशेयपत्रोर्णयुगळं. A pair of white silken clothes seems to be one of the Royal insignia.

Page 172. देवी परिव्राजिकां निर्वर्णयति. The idea of the queen in looking at the female ascetic is that she has carried into effect what Parivrājikā desired most.

Verse 19. **प्रतिपक्षेणापि** etc. प्रतिपक्ष here means a co-wife. The Ocean is supposed to be the lover of all rivers—those that flow into the sea and those that do not. The rivers that flow into the Ocean which are in the position of wives take along with them the water of other rivers which are their tributaries and which rank as co-wives. In the same way chaste women who hold their husbands dear give room to a co-wife if the husband so desires.

Page 173. भर्त्रा प्रसादमात्रेण संभावयितव्येति. Here Irāvatī craves the king's pardon for having rejected his respects. Compare this with the last verse where the king apologizes to Dhāriṇī, whereas here Irāvatī apologizes to the king. This difference is due to the difference in character between Dhāriṇī and Irāvatī. अहममुना. Here Pārivrājikā expresses her

wish to leave the place and go to Mādhavasena, because her millenium has been reached.

Page 174. Both the king and the queen dissuade her from that course, and Parivrājikā accedes to their request to stop with them. किं भूयोऽपि प्रियमनुतिष्ठामि. In Sanskrit dramas there is a practice to put this question in the mouth of a person who is chiefly responsible for bringing about the most cherished object of a hero which is the ultimate object of the plot. This question which is addressed to the king is in consonance with that well-established practice. किमत: परमपि प्रियमस्ति. The idea is that nothing is dearer to Agnimitra than the hand of Mālavikā. Since that has been got, there is nothing to be prayed for except the one prayer that is set out in the first half of the succeeding verse.

Verse 20. **त्वं मे प्रसादसुमुखी** etc. By reason of the existence of a co-wife it is natural to expect the queen to be hot-tempered towards the king at times. Hence the request of the king to the queen to be ever tolerant towards him. The word चण्डि is used in anticipation of the possibility of jealousy for a rival wife and is quite in keeping with a prayer for indulgence which follows.

Page 175. **ईति.** Itis are of six kinds. अतिवृष्टिरनावृष्टि: मूषकाः शलभा: शुकाः । अत्यासन्नाश्च राजानः षडेता ईतयः

स्मृता: ॥ This list can only be considered to be illustrative and not exhaustive of all the categories of Īti. The removal of Ītis and similar things does not remain to be wished for so long as Agnimitra is the ruler. Kāṭayavema takes the word Agnimitra to connote rulers of all times, because the Bharatavākya that is employed at the end of a drama must be applicable to all times. It should be noted that the last two feet of the verse alone constitute the Bharatavākya.

भरतवाक्यम् is a benedictory statement with which a play closes, and it is so called in honour of Bharata, the founder of Sanskrit Dramaturgy. The last two feet of this verse are to be distinguished from the first two inasmuch as the first two are the words of the actor playing the part of the king, and the last two are the words of the actor as an actor *simpliciter*. Bharata means also a Naṭa. So Bharatavākya may mean a Naṭa's vākya. From the last two feet of this verse we find that Bharatavākya need not necessarily be a benediction and may be in the form of a mere statement of a happy state of affairs.

END OF THE FIFTH ACT.

PROSODY

A Śloka consists of four pādas or feet. For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gaṇa consisting of three syllables. Their names and definitions are set forth in the following verse.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in their first, second and third syllables respectively, the other two syllables in each being long. The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short. In the मगण and नगण all the three syllables are long and short respectively. गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable. The essence of a syllable is a vowel. All ह्रस्व or short vowels go to make up लघु or short syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables. All short vowels followed by a conjunct consonant, Anusvāra or Visarga or at the end of a pāda are deemed to be long.

य ⏑ — —	भ — ⏑ ⏑	म — — —
र — ⏑ —	ज ⏑ — ⏑	न ⏑ ⏑ ⏑
त — — ⏑	स ⏑ ⏑ —	

A Padya or Śloka may be either a वृत्त or जाति. Vṛtta is entirely regulated by Gaṇas or the tri-syllabic combinations mentioned above. Jāti is regulated by the number of syllabic instants in each quarter.

1. आर्या is the most prominent of Jātis, and it has been defined thus:—

> यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि ।
> अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

In a verse belonging to the Āryā metre, the first and third quarters each contain twelve Mātrās or syllabic instants, the second eighteen Mātrās, and the fourth fifteen. All the Laghu vowels are supposed to contain one Mātrā, and all the Gurus two Mātrās. Example:—

Act I.	Ślokas	3, 5, 6, 7, 8, 9, 13, 18, 20 & 22.
Act II.	...	1, 2, 10, 11, 13 & 14.
Act III.	...	7, 8, 9, 13, 16, 18, 19, 22 & 23.
Act IV.	...	2, 3, 5, 7, 10 & 17.
Act V.	...	4, 5, 6 & 19.

We now pass on to Vṛttas or metres regulated by gaṇas or the number and position of syllables. Vṛttas may be either समवृत्त or अर्धसमवृत्त or विषमवृत्त. In Samavṛtta metres all the four feet contain the same number of syllables. In the Ardhasamavṛtta metres the first and third quarters contain the same

number of syllables, and similarly the second and fourth quarters; the first and second feet as also the third and fourth feet are not equal in the number of syllables. In the Vishamavṛtta metres all the four feet are dissimilar in size. Vide the following extract from Vṛttaratnākara :—

सममर्धसमं वृत्तं विषमं च तथापरम् ॥
अंघ्रयो यस्य चत्वारस्तुल्यलक्षणलक्षिताः ।
तच्छन्दःशास्त्रतत्त्वज्ञाः समं वृत्तं प्रचक्षते ॥
प्रथमांघ्रिसमो यस्य तृतीयश्चरणो भवेत् ।
द्वितीयस्तुर्यवद्वृत्तं तदर्धसममुच्यते ॥
यस्य पादचतुष्केऽपि लक्ष्म भिन्नं परस्परम् ।
तदाहुर्विषमं वृत्तं छन्दश्शास्त्रविशारदाः ॥

2. **वियोगिनी** also called सुन्दरी, is an अर्धसमवृत्त metre with 10 syllables in each of the 1st and 3rd pādas and 11 syllables in the 2nd and 4th pādas. Definition :—विषमे ससजा गुरुः समे सभरा लोऽथ गुरुर्वियोगिनी. The odd quarters consist of 2 सगणs, जगण and गुरु, and the even quarters consist of सगण, भगण, रगण, लघु and गुरु. Example :—Act III. Verse 2.

3. **मालभारिणी**, a variety of औपच्छन्दसिक, is an अर्धसमवृत्त metre with 11 syllables in the odd pādas and 12 syllables in the even pādas. Definition:—विषमे ससजा गुरू समे चेत् सभरा येन तु मालभारिणीयम्. The odd quarters consist of 2 सगणs, जगण and 2 गुरुs, and the even quarters consist of the gaṇas—स, भ, र and य. Example:—Act III. Verses 3 & 11.

4. **अपरवक्त्र** is a metre with 11 syllables in each of the odd pādas and 12 syllables in the even pādas. Definition:—अयुजि ननरला गुरुः समे तदपरवक्त्रमिदं नजौ जरौ. The odd quarters contain in order 2 नगणs, रगण, लघु and गुरु, and the even quarters नगण, 2 जगणs and रगण. Example:—Act III. Verse 20.

5. **पुष्पिताग्रा** is an अर्धसमवृत्त metre with 12 syllables in each of the 1st and 3rd pādas and 13 syllables in the 2nd and 4th pādas as per the following definition:—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा. The odd quarters consist of 2 नगणs, रगण and यगण, and the even quarters consist of नगण, 2 जगणs, रगण and one guru. Example:—Act I. Verse 11.

The rest of the metres that occur in this play are all Samavṛttas.

6. **अनुष्टुभ्** or the Śloka metre consisting of eight syllables in each quarter is the most common of the Vṛttas. It has been defined thus:—

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
षष्ठं गुरु विजानीयादेतच्छ्लोकस्य लक्षणम् ॥

In the śloka metre the 5th syllable in all the four feet is short, and the 6th and 7th syllables in each of the 2nd and 4th feet are long and short respectively. Example:—

Act	I.	Verses	10, 14, 15 & 19.
Act	II.	,,	7 & 9.
Act	IV.	,,	4, 6, 12 & 14.
Act	V.	,,	9, 11, 12, 13, 15, 16 & 18.

7. **इन्द्रवज्रा** is the type of a metre with eleven syllables in each quarter and is defined thus:—स्यादिन्द्रवज्रा ततजास्ततो गौ. It means that Indravajrā should contain in order 2 तगणs, जगण and 2 गुरुs. Example:—Act V. verse 17.

8. **उपजाति** is a metre in which both Indravajrā and Upendravajrā metres combine. *Upendravajrā* is a metre with 11 syllables in a quarter and resembles Indravajrā in all respects except that the first syllable in every quarter is a laghu instead of a guru, and its definition is उपेन्द्रवज्रा जतजास्ततो गौ. In Upajāti, one or more quarters conforming to the definition of Indravajrā co-exist with one or more quarters which conform to the definition of Upendravajrā. The following is its definition:—अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ता:. The following are illustrations of the Upajāti metre.

Act	I.	Verses	2, 16 & 17.
Act	III.	,,	10.
Act	IV.	,,	8.
Act	V.	,,	14.

9. **शालिनी** is a metre with 11 syllables in a quarter, its definition being मात्तौ गौ चेच्छालिनी वेदलोकैः.

It consists of मगण, 2 तगणs and 2 gurus. Example:—
Act III. Verses 14 & 21.
Act V. „ 8.

10. **वंशस्थ** is a metre with 12 syllables in a quarter and consists of जगण, तगण, जगण and रगण. जतौ तु वंशस्थमुदीरितं जरौ. Example :—Act III. verse 15.

11. **द्रुतविलम्बित** is another metre with 12 syllables in a quarter consisting of नगण, 2 भगणs and रगण. Definition :—द्रुतविलम्बितमाह नभौ भरौ. Example :—Act III. verse 6. Act IV. verse 13. Act V. verse 7.

12. **प्रहर्षिणी** is a metre with 13 syllables in a quarter, its definition being म्नाशाभिर्मनजरगाः प्रहर्षिणीयम्. Praharshiṇī consists of मगण, नगण, जगण, रगण and गुरु in every quarter. Example:—Act I. Verse 21.

13. **रुचिरा** is another metre with 13 syllables in a quarter, and it has been defined thus:—जभौ सजौ गिति रुचिरा चतुर्ग्रहैः. It consists of the following: —जगण, भगण, सगण, जगण and गुरु. Example: Act IV. Verse 16.

14. **वसन्ततिलका** is a metre with 14 syllables in a quarter and has been defined thus:—उक्ता वसन्ततिलका तभजा जगौ गः. It consists of तगण, भगण, 2 जगणs and 2 gurus. Example:—Act I. verse 12. Act IV. verse 9. Act V. verses 3, 10 & 20.

15. **मालिनी** is a metre with 15 syllables in a quarter consisting of 2 नगणs, मगण and 2 यगणs.

Definition:—ननमययुतेयं मालिनी भोगिलोकैः. Example:— Act II. verse 5. Act III. verse 12.

16. **पृथ्वी** is a metre with 17 syllables in a quarter consisting of जगण, सगण, जगण, सगण, यगण, लघु and गुरु. Definition:—जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः. Example:—Act III. verse 17.

17. **मन्दाक्रान्ता** is a metre with 17 syllables in a quarter consisting of मगण, भगण, नगण, 2 तगणs and 2 गुरुs. Definition:—मन्दाक्रान्ता जलधिषडगैर्म्भौ नतौ ताद्गुरू चेत्. Illustrations: Act II. verses 6 & 8. Act III. verse 4. Act IV. verse 1.

18. **शिखरिणी** is another metre with 17 syllables in a quarter. Definition :—रसैरुद्रैश्छिन्ना यमनसभला गः शिखरिणी. It consists of यगण, मगण, नगण, सगण, भगण, laghu and guru. Example :—Act III. verse 1.

19. **हरिणी** is another metre with 17 syllables in a quarter, defined thus: नसमरसला गः षड्वेदैर्हयैर्हरिणी मता. It consists of नगण, सगण, मगण, रगण, सगण, laghu and guru. Example: Act IV. verse 11. Act V. verses 1 & 2.

20. **शार्दूलविक्रीडित** is a metre with 19 syllables in a quarter and has been defined thus. सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम्. It consists of मगण, सगण, जगण, सगण, 2 तगणs and guru. Illustrations. Act I. verse 4; Act II. verse 3; Act III. verse 5; Act IV. verse 15.

21. **स्रग्धरा** is a metre with 21 syllables in a quarter and has been defined thus:—

म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्.

It consists of the following 7 gaṇas—म, र, भ, न and 3 यगणs. Illustrations:—Act I verse 1; Act II verse 12.

POPULAR AXIOMS IN THE PLAY

Act		Page
I.	पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम् । सन्तः परीक्ष्यान्यतरद्भजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥	3
	नन्वाकृतिविशेष आदरः पदं करोति	7
	कामं खलु सर्वस्यापि कुलविद्या बहुमता	9
	नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम्	,,
	पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः । जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ॥	11
	तुल्याभिजनेषु भूमिधरेषु राज्ञां प्रवृत्तिः	13
	अचिराधिष्ठितराज्यः शत्रुः प्रकृतिष्वरूढमूलत्वात् । नवसंरोपणशिथिलस्तरुरिव सुकरः समुद्धर्तुम् ॥	15
	अर्थं सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव । दृश्यं तमसि न पश्यति दीपेन विना सचक्षुरपि ॥	17
	अतिमात्रभासुरत्वं पुष्यति भानोः परिग्रहादनलः । अधिगच्छति महिमानं चन्द्रोऽपि निशापरिगृहीतः ॥	23

Madras University Questions.

Subject-matter.

1. Describe the part played by Paṇḍita Kauśikī in Mālavikāgnimitra. *1931 March*
2. What are the eight mūrtis of Śiva?
3. What do you learn from Mālavikāgnimitra regarding Kālidāsa's conception of an ideal teacher?
4. Explain the purpose served by the scene where the Vidūshaka was bitten by a snake.
5. Bring out the significance of the scene where both Haradatta and Gaṇadāsa appear before the king. *1931 September*
6. Sketch briefly the part played by the Vidūshaka in Mālavikāgnimitra.
7. Contrast the character of Irāvatī with that of Dhāriṇī referring to the incidents in the play. *1932 March*
8. Refer in full detail to the circumstances that forced Dhāriṇī to permit Gaṇadāsa to answer the challenge offered by his rival.
9. How far were Bakulāvalikā and Jayasenā helpful to king Agnimitra in achieving his purpose?
10. Compare the description of the advent of Spring in the Mālavikāgnimitra with that in Kumārasambhava.

11. What is Kālidāsa's conception of true love as you know from Mālavikāgnimitra and Kumārasaṁbhava? *1933 March*

12. Give an estimate of Agnimitra as a monarch.

13. What do you gather about Kālidāsa's ideas on education from a study of the text prescribed for you? *1933 Sept.*

14. Show how Paṇḍita Kauśikī was from the beginning cautiously promoting the interest of Mālavikā.

15. Make clear how the following incidents help the development of the plot.

    (i) The battle with the Vidarbha king.

    (ii) Pushpamitra's horse-sacrifice.

16. Write briefly what you know about the predecessors of Kālidāsa in the dramatic literature. *1944 March*

17. What is Irāvatī's role in Mālavikāgnimitram? Contrast her character with that of Dhāriṇī. *1944 Sept.*

18. Describe clearly the historical background in the story of Mālavikāgnimitra.

19. Examine at length the statement that the Vidūshaka in this play is the best specimen of Kālidāsa's creative genius. *1945 March*

20. Trace the love-story of Mālavikā.

21. दाक्षिण्यं नाम बिम्बोष्ठि बैम्बिकानां कुलव्रतम्—Illustrate this with reference to the character of Agnimitra with as many instances as possible. *1945 Sept.*

22. Trace the development of the plot in Mālavikāgnimitram.

23. Examine the statement that the hero of the play is a धीरोदात्त.

24. Write in your words how Gaṇadāsa eulogises the art of dancing. *1946 March*

25. 'The Vidūshaka's stratagems to secure his master the sight of his beloved are amusing'. Substantiate this statement with examples from Mālavikāgnimitram.

26. Sketch the character of Mālavikā.

27. Explain the purpose served by the following in the development of the plot of Mālavikāgnimitram :—
    (i) The दोहदपूरण scene in Act III.
    (ii) The प्रवेशक in Act V. *1946 Sept.*

28. Narrate the circumstances by which Mālavikā happened to serve as a maid of Dhāriṇī. *1955 March*

Translate into English :—

1.	श्लिष्टा क्रिया... Act	I	Verse	16	
2.	कदा मुखं...	IV	,,	16	*1931 March*
3.	आमत्तानां...	III	,,	4	
4.	प्रतिपक्षेणापि...	V	,,	19	*1931 Sept.*
5.	चित्रगतायामस्यां...	II	,,	2	*1933 March*
6.	पत्रच्छायासु हंसा...	II	,,	12	*1933 Sept.*
7.	पत्रच्छायासु हंसा...	II	,,	12	*1944 March*
8.	उचितः प्रणयो...	III	,,	3	*1944 Sept.*
9.	न च न परिचितो...	I	,,	11	
10.	अनातुरोत्कण्ठितयोः...	III	,,	15	*1945 March*
11.	द्वारेनियुक्त...	I	,,	12	
12.	उपदेशं विदुः शुद्धं...	II	,,	9	*1945 Sept.*
13.	आमत्तानां श्रवणसुभगैः...	III	,,	4	*1946 March*
14.	पत्रच्छायासु...	II	,,	12	
15.	द्विधाविभक्तां...	V	,,	14	*1946 Sept.*

Annotate:—

1. मृदु तीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि
2. मुग्धे भ्रमरसंबाधोऽस्तीति किं न वसन्तावतारसर्वस्वं
   नवचूतप्रसवोऽवतंसनीयः *1931 March*
3. त्रयी विग्रहवत्येव सममध्यात्मविद्यया
4. किंतु खलु दर्दुरा व्याहरन्तीति देवः पृथिव्यां वर्षितुं स्मरति
5. एवं हि प्रणयवती सा शक्यमुपेक्षितुं कुपिता *1932 March*
6. यस्याप्रधृष्यः प्रभवस्त्वमुच्चैरग्नेरपां दग्धुरिवोरुजन्मा
7. सावज्ञेव मुखप्रसाधनविधौ श्रीर्माधवी योषितां *1933 March*

8. अर्हत्येष कृतघ्न उपद्रवस्य ।
9. तं ज्ञानपण्यं वणिजं वदन्ति । *1944 March*
10. पश्याम उरभ्रसंपातम् । किं मुधा वेतनदानेन ।
11. मूढः परप्रत्ययनेयबुद्धिः । *1944 Sept.*
12. तत्त्वावबोधैकरसो न तर्कः ।
13. पण्डितपरितोषप्रत्यया ननु मूढा जातिः । *1945 March*
14. स्थाने प्राणाः कामिनां दूत्यधीनाः ।
15. किं नु खलु दर्दुरा व्याहरन्तीति देवः पृथिवीं विस्मरति । *1945 Sept.*

Explain :—

1.	श्लिष्टा क्रिया...	Act I	Verse	16	
2.	लब्धास्पदोऽस्मीति...	I	,,	17	
3.	अनातुरोत्कण्ठितयोः...	III	,,	15	*1931 March*
4.	मन्दोऽप्यमन्दतामेति...	II	,,	7	*1931 Sept.*
5.	देवानामिदमामनन्ति...	I	,,	4	
6.	औत्सुक्यहेतुं विवृणोषि...	III	,,	10	
7.	कदा मुखं वरतनु...	IV	,,	16	*1932 March*
8.	क्व रुजा हृदयप्रमाथिनी	III	,,	2	
9.	स्मयमानमायताक्ष्याः...	II	,,	10	*1933 March*
10.	उचितः प्रणयो...	III	,,	3	
11.	तामाश्रित्य श्रुति...	IV	,,	1	
12.	विरचितपदं...	V	,,	2	*1933 Sept.*
13.	त्वदुपलभ्य समीपगतां...	III	,,	6	*1944 March*
14.	अप्याकरसमुत्पन्ना...	V	,,	18	*1944 Sept.*
15.	तूणीरपट्टपरिणद्ध...	V	,,	10	
16.	भाग्यास्तमय...	II	,,	11	*1945 March*
17.	शरकाण्डपाण्डु...	III	,,	8	
18.	इमां परीप्सु...	V	,,	11	*1945 Sept.*

Explain with reference to the context :—

1. अपर्वणि ग्रहकलुषेन्दुमण्डला विभावरी कथय कथं भविष्यति
2. चूताङ्कुरं विचिन्वत्योरावयोः पिपीलिकाभिर्दष्टम्
3. पत्तने सति ग्रामे रत्नपरीक्षा *1931 Sept.*
4. सीधुपानोद्वेजितस्य मत्स्यण्डिकोपनता
5. कर्मगृहीतेन कुम्भीलकेन संधिच्छेदने शिक्षितोऽस्मीति वक्तव्यं भवति *1933 Sept.*
6. ननु कलभेन यूथपतिरनुकृतः ।
7. अप्याकरसमुत्पन्ना ... Act V—18 *1946 Sept.*

Miscellaneous :—

Quote a śloka from your text in which the idea is parallel to अन्तःसागरशुक्तिमध्यपतितं सन्मौक्तिकं जायते
1931 Sept.

Write short notes on :—

प्रवेशकः, जनान्तिकं, नान्दी, पश्चाज्ञाभिनयः *1932 March*
प्रस्तावना, विष्कम्भः, कञ्चुकी, वैतालिकः *1933 Sept.*
पीठमर्दिका, विष्कम्भः, विदूषकः *1944 Sept.*

Give the meanings of :—ब्रह्मबन्धुः, कौलीनं,
महासारप्रसवयोः ... शरच्छतम् ॥ *1946 March*
भ्रूभङ्गभिन्नतिलक ... नयस्य शिक्षा ॥ *1946 Sept.*

Write grammatical notes on :—

दास्या दुहिता, वक्तुकामः, मा भैषीः, दर्शनपथः, अग्रहस्तः, उचितः प्रणयो वरं विहन्तुम्, मम ह्यनुकरोत्यशोकः, किं बहुना, अलं बहु विकत्थ्य, अयं न मे पादरजसापि तुल्यः ।

Derive :—

मन्मथः, राजकं, प्रणतबहुफले, अचिराधिष्ठितराज्यः.

Bring out the force of the underlined portions in :—

पत्रोर्णं वोपयुज्यते, ब्रह्मबन्धुः, मा तावत्, आर्यपुत्रः.

Change the Voice :—

1. परित्यक्तोऽस्म्यहं त्वया ।
2. उभे पातालवासमनुभवतः ।
3. परिव्राजिकया मे कथितम् ।
4. मुच्यन्तां सर्वे बन्धनस्थाः ।

INDEX OF VERSES.